

March 28, 1968

Miss Gertrude Rosenthal
Baltimore Museum of Art
Wyman Park
Baltimore, Maryland 21218

Dear Miss Rosenthal:

As I wrote you several weeks ago, I discovered that the Marin you asked for, DOWNTOWN NEW YORK, 1911 was chosen quite some time ago for the "Seven American Masters of Watercolor" exhibition which opens at the Los Angeles County Museum April 23rd and is scheduled to travel, much to my amazement, to several other West Coast museums, ending October 13th.

Consequently, so that you are not disappointed, I am sending you the most famous example of that period, entitled EAST RIVER, 1910.

I hope you will be pleased with this substitution, a photograph of which is enclosed. The painting belongs to me and will not be for sale. As soon as I get word from you indicating your acceptance, I will fill in all the forms and mail them to you. Please return this photograph and I will order four copies for you.

Sincerely yours,

EGH/tm



DAVENPORT MUNICIPAL ART GALLERY

1737 West 12th Street
DAVENPORT, IOWA 52804

March 14, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

May we as briefly as possible explain a new project by which we hope to enrich our permanent collection? We are finding the funds. Perhaps you can suggest the art works! A list of artists, many of whose works should be included in our collection, is herewith presented.

May we digress a little in respect to our history? Davenport Municipal Art Gallery since its founding in 1925 has been continuously in quest of significant collection material. The first founders of the gallery provided European and Spanish-American paintings. Later donors presented works by artists of the Hudson River School, by other American Romanticists, and by later Impressionists. Very recently, special grants made available by donors and/or foundations have enabled us to include examples by adventurous and creative contemporaries. But we also need to strengthen our collection through the addition of works by artists who are not yet represented. Although we favor purchase funds which are totally unrestricted, there is occasionally a good reason to choose a new procedure. And, finally, since our municipal operating funds do not cover purchases, we must find our own means.

We are, therefore, very pleased to have our important art auxiliary, The Friends of Art, Inc., begin a campaign for funds. The funds they raise through a GRAND GALLERY BALL, (May 25, 1968), will be matched by one of their members, probably more. The Friends of Art have purchased a number of works in our collection, but this is their first large campaign.

It would be ideal to bring an exhibition of 40 or 50 art works here for this occasion, but it would be too expensive an undertaking this first time. Perhaps this can be done next year. The Friends of Art have asked us to prepare a list of unrepresented artists, (see list). The Gallery acquisitions committee, with a representative from the Friends of Art, will make the selection.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by the publisher 60 years after the date of sale.

March 22, 1968

Mr. William D. Paul Jr.
The University of Georgia
Georgia Museum of Art
Athens, Georgia

Dear Mr. Paul:

I am sorry to be late in answering your letter, but this truckers' strike business has us in a dither.

I assume that you withheld from the shipment the Arthur Dove watercolor which was consigned to you at the old price. The current figure, established by the artist's son, who is in charge of the estate, would be \$750. However, I am enclosing an invoice which bears the price we listed originally, less the museum discount.

I deeply regret that we can do nothing with the Rattners. As a matter of fact, we have just agreed to part because his wife has been driving us mad by insisting from day to day that all his prices be advanced considerably. Consequently, we are severing relations with them and are returning everything consigned to us, although in my official letter to the artist I made it clear that anything which had been consigned by us previously must remain at the set figure. But I wouldn't dream of asking them for the reduction you suggest. If you really want to retain this very excellent example, I would be willing to deduct \$50. from our very small commission and give you a net price of \$600. Use your judgment in this case.

Incidentally, I forget whether or not I asked you to send copies of any clippings which appeared in connection with our show at the University.

Sincerely yours,

EGH/tm



St George's Hotel

Langham Place London W1 Langham 0111

HAPPY HAPPY BIRTHDAY

BEST WISHES

for

GOOD HEALTH

and

PEACE of MIND

April 1968

A Trusthouse Hotel

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be assumed that the information may be published 50 years after the date of sale.

March 22, 1968

Chase Manhattan Bank
410 Park Avenue
New York

Gentlemen:

Please honor the following weekly Downtown Gallery
employees' payroll checks, cashed by our present
bookkeeper, Mariel Katcher:

Richard F. Miller
Frederic Passau
Mariel Katcher

Please use this letter as a confirmation of signature
for Mariel Katcher as follows:

Muriel Katcher

THE DOWNTOWN GALLERY

PRESIDENT

P.S.

Mrs. Jean Schoen is no longer in our employ, and her
name may be replaced by Mariel Katcher, for your records.

March 21, 1968

Mrs. Joan Ankrum
Ankrum Gallery
657 N. La Cienega Blvd.
Los Angeles, California 90069

Dear Joan:

We are without a photograph of the NUN
OF THE SKULL, oil, 1962-63 by Morris.
This is the one that is in Mrs. Halpert's
personal collection. Can you send us a
few prints. It is to be included in a
major exhibition, concentrating on the
Downtown Gallery roster, which will open
in May. However, we need the photo for
their catalog - with an imminent deadline.

Also, another problem you may be able to
help with. We are trying to trace the
present whereabouts of a painting which
is believed to belong to Randal Macdou-
gall, but we have no address for him.
Isn't he the film writer who is married
to Nanette Fabray? If so, is there any
way you can get his address for me? I
will be most grateful for whatever you
can do.

Isn't it time for you to be in the East
again? We would sure love to see you.
Give my best to Morris.

Fondly,

Tracy Miller

MUSEUM OF ART
• THE UNIVERSITY OF CONNECTICUT • STORRS • CONN 06268 •

15 March 1968

Dear Edith,

For catalogue entries we will need to know which of the 52 paintings and sculptures are being lent by you personally and which by the gallery, and what wording should be used.

I also hope it will be possible to have a list of insurance valuations so that we can get that in the works fairly soon.

With very best regards,

Yours sincerely,


Marvin S. Sadik
Director

MSS:ekp

Mrs. Edith Halpert
Director
Downtown Gallery
465 Park Avenue
New York, New York 10022

P. S. We now have photographs of all but seven of the objects.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 50 years after the date of sale.

It there is anything else that I can do to help you -
perhaps a small folk Art Exhibition, which too will de-
pend on access to the warehouse, let me know. Meanwhile,
I am enclosing a check which I hope will be of some help
temporarily.

With affectionate regards to you and Aida,
April 1, 1968
Love SA

Mr. Boris Mirski
166 Newbury Street
Boston, Mass.

Dear Boris:

I was happy to see you but was also distressed to hear
the details of your problem.

Ever since, I tried to get to the warehouse, where I know
we have a number of the weathervanes stored. However, no
doubt you must have heard of the art truckers' strike,
which has been going for six weeks and in addition to the
fact that nothing can be picked up or delivered we cannot
enter any warehouse in New York City. We have telephoned
daily to Santini and to Hayes (it is at the latter, where
some of the finished weathervanes are stored) but in both
instances we were warned not to go near the place even if
we hired a station wagon or whatever, because pickets are
surrounding each place all day.

Also, with the shortage of help at the Gallery, I just
have been unable to get away and don't know how I can man-
age a trip to Newtown, where there are a number of the
vanes stored in the attic. However, if it is imperative
and you can meet me in Newtown on a Sunday, I will manage
somehow to get there and let you take whatever is avail-
able before we go any further.

Some time during the week I expect to see one of the big
shots from the Smithsonian and will ascertain how we can
get some of the molds, which are on loan - because I could
not afford to continue paying the enormous storage bills -
and they were very glad to hold them there until you and
I agree to present the molds permanently to the Institution.
I will talk to their representative about the entire matter
when he comes in and will ascertain how we can get them from
Washington to Boston, etc. You still have a few on hand, as
I recall. Why don't you try selling these temporarily and
get some idea of the response? You can also take orders
from the samples you have on hand. I am dictating this let-
ter in my apartment and cannot refer to the records, which
are locked up in the Gallery, but will do so on Tuesday.

Incidentally, the box of tools, etc. is at Hayes Warehouse,
where as I said before, we can have no access.

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF WASHINGTON
SEATTLE, WASHINGTON 98105

School of Art
March 12, 1968

*Pl. note
usual letter*

Edith Gregor Halport, Director
Downtown Gallery
465 Park Ave. at 57th Street
The Ritz Concourse
New York, New York

Dear Mrs. Halport

Enclosed is a booklet from a recent show of mine. I will be in New York during the week of March 18-22. I will have some original work with me which I would like to bring in to show to you.

Sincerely,

Norman Lundin

Norman Lundin
Assistant Professor

April 1, 1968

Mr. William Steadman, Director
University Art Gallery
The University of Arizona
Olive Road at Speedway
Tucson, Arizona 85721

Dear Bill:

Thank you for your kind invitation to attend the opening of the Lebrun Retrospective Exhibition. Unfortunately, I cannot get away at this time of the year, but would be deeply grateful if you would send me a catalog of the exhibition. I knew the artist fairly well and own a magnificent large picture of his, which I have been trying to get out of the warehouse where we have a good many works of art stored. Recently I moved into a new apartment and had planned to hang the Lebrun where I could enjoy it after working hours, but as you may have read, the art truckmen have been on strike for more than six weeks and there are pickets around each warehouse, making it impossible to withdraw anything that is stored. I would be most happy to see your catalog as a partial compensation for this temporary loss.

Many thanks and best wishes for the success that such an exhibition deserves.

Sincerely yours,

191011 2 991031 12

That takes care of you for the moment
but what about you? I know you are in your
'normal' pattern working twenty-eight
hours a day in 'normal' pattern for you
ONLY. I dare not ask about your noble
help but can only speculate on what might
or perhaps might not be happening in the
stock room. Allah be praised!!

Do try to "scrawl" a note when you
have a moment. I realize the difficulty
you have typing and the problems involved
in dictating another letter when you are
swamped with important mail but am anxious to hear
from you.

I shall be here for quite a while so
please use the address as noted on this
stationery.

My love

Adèle

Weber ABSTRACT (please note that you had this listed
 as a 1912 pastel and it is, in fact,
 a 1919 oil (10 x 8").

Think this clears us up for the moment. The next step
 will be to get you the price for insurance value -
 March 25, 1988
 Tracy Miller

Mr. Marvin S. Sadik, Director
 Museum of Art
 The University of Connecticut
 Storrs, Connecticut 06268

Dear Marvin:

The last two photos (Stella and Davis) should be in your hands shortly.

One error I just discovered in your list: The Marsden Hartley which you refer to as DESERT SAND is actually called DESERT SCENE, NEW MEXICO.

Shahn's ATOMIC TABLE is now to be credited "Collection of Mr. R. B. Carr. (He knows he is to lend it.)"

I am listing below those items which are "Collection of The Downtown Gallery" and "Collection of Mrs. Edith Gregor Halpert". All others are "Courtesy of The Downtown Gallery".

COLLECTION OF THE DOWNTOWN GALLERY:

*Broderick NUN OF THE SKULL (KABUKI SERIES)

Demuth TREES

MADAME DELAUNOIS

DAFFODILS

Hartley STILL LIFE, NEW MEXICO

DESERT SCENE, NEW MEXICO

SHELL AND SEA ANEMONES

Kuniyoshi CROW AND SNAKE

Marin INCOMING FOG, SMALL POINT, MAINE

O'Keeffe WAVE

Shahn FATHER COUGHLIN

Spencer STUDIO TABLE

Stella STILL LIFE

Weber SCULPTRESS

*Davis TENEMENT SCENE

COLLECTION OF MRS. EDITH GREGOR HALPERT:

Kuniyoshi THE DREAM

GIRL WEARING BANDANA

Marin WEEHAWKEN SEQUENCE #7

DOWNTOWN NEW YORK - STREET MOVEMENT - RED SUN

O'Keeffe RED AND GREEN III

NEW MEXICO NEAR TAOS

Price IN THE MOUNTAINS

ALBION COLLEGE
ALBION, MICHIGAN

20 March 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York 10022

Dear Mrs Halpert

The group from the art staff at Albion College
expect to visit your gallery on the morning of
Wednesday, March 27, to look at paintings and/or
sculpture for possible inclusion in the college
collection.

We look forward to this visit.

Thank you.

Sincerely yours,

Vernon L. Bobbitt
Vernon L. Bobbitt
Chairman, Visual Arts
Department

P S - In fairness to you I add a footnote that we
will not be interested in anymore more than \$4500,
which we hope to spend wisely, if that can be done
collectively!

*What was the fate of the primitive I
sold to you several years ago?
Just interested. It was an
anonymous painting.*

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both sides and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
reducer is living, it can be assumed that the information
by be published 60 years after the date of sale.

Mrs. Ralph J. de Golier
Vineyard Haven, Box 771
Martha's Vineyard, Massachusetts

March 21, 1968

Dear Mrs. Halpert:

I wrote you in February that I would be in New York the latter part of March or early in April.

I am coming to New York March 29, and will have the Stuart Davis paintings with me. May I have an appointment with you April first or the next day?

Sincerely
Maryann de Golier

ure of meeting you when it is convenient for you to stop off at the Gallery.

Sincerely yours,

March 14, 1968

EGH/tp

Mr. Martin Low
Geigy Chemical Corporation
Ardsley-on-Hudson, New York

Dear Mr. Low:

Someone has recently referred to us an article which appeared in The New York Times on November 22, 1967, regarding the excellent collection of works of art you have assembled for the Geigy Chemical Corporation. The names of four artists appear in this article, one of whom is Stuart Davis, who joined this Gallery in 1937 and whose estate (after his death in 1964) has continued this long association.

We maintain complete archives on each artist and are a source of information for museums, universities and schools - and work closely with the Archives of American Art in Detroit (and now with an office in New York City) as well as the Smithsonian Institution.

We seem to have no record of the Davis in your collection and would be most grateful if you would send us the pertinent data, including the title of the painting, date of execution and the dimensions and medium. We would also appreciate a photograph of the painting so that this could be added to our various books, etc.

I hope you will be good enough to cooperate with us in the matter and we will be glad to pay for the print, which I hope you will send us.

Also, if you are interested in seeing examples by all the artists listed at the bottom of our letterhead, we will be delighted to have you pay us a visit. At least one example by each artist is on view constantly, together with a few examples of our American Folk Art collection.

In closing, I repeat that I would be most grateful for the Davis information and I thought you might be interested in obtaining for your records the biographical notes, which include the names of publications in which examples appeared as well as a list of the museums in which he is represented.

I look forward to hearing from you - and also to the please-

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Department of Membership

March 27, 1968

Dear Contributing Member:

As a special privilege of Contributing Membership, you are invited to attend a private showing of the exhibition "Cézanne to Miró", a unique assembly of contemporary European painting encompassing a half-century of crucial development in modern art. Prepared under the auspices of the Inter-American Cultural Program of the Museum's International Council for circulation in South America this summer, the exhibition has been directed by Monroe Wheeler, for many years Director of Exhibitions and Publications at the Museum, and now a Counselor to the Trustees.

The exhibition comprises works of such pre-eminent quality from American private and public collections that many of our Contributing Members who learned of it have asked to be permitted to see it before it leaves New York to open at the Museum of Fine Arts in Buenos Aires on May 15. Among the artists represented by capital works are Cézanne, van Gogh, Seurat, Gauguin, Monet, Vuillard, Redon, Bonnard, Matisse, Picasso, Braque, Gris, Chagall, Léger, Beckmann, Feininger, Kandinsky, Klee, Mondrian and Ernst--in all, fifty-five paintings by forty artists.

You may view "Cézanne to Miró" in the Founders' Room of the Museum from Tuesday, April 23, through Thursday, April 25, 2:30 to 5:30 p.m. The enclosed admission tickets will also serve as coupons in the Penthouse Restaurant, and we hope that you will be our guests for tea or coffee after you have seen the exhibition. We are delighted to present this special showing for our Contributing Members, and know that you will find it one of the highlights of the spring Membership program.

Sincerely yours,

Mrs. Thomas A. Stone
Director of Membership

rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

March 23, 1968

Mr. Richard L. Hunt
Collection Department
Diners Club
10 Columbus Circle
New York, New York 10019

Dear Mr. Hunt:

I was rather startled when I received your letter stating that our membership was being cancelled.

If you will refer to a letter addressed to you by Mr. Tracy Miller on February 28, in reply to your collection department reference to our "unpaid" account, you will note that we had been waiting for several months for duplicate bills, together with the individual charge cards.

To date we have not received the duplicates requested, but I have your latest invoice amounting to \$183.47. You will find our check for this amount enclosed, despite the fact that we have no itemized records on file.

I am sorry that this occurred, but if the previous bookkeeper's telephone calls and the February 28 letter referred to above had been honored, we would have made the payments when due. I am shocked that you did not cooperate and decided to withdraw our membership, which lasted a considerable number of years. While we can make other arrangements for credit cards, I do not like to be put in the position of being listed anywhere as unreliable.

Please acknowledge this letter and enclose a receipt and advise me whether you will reinstate The Downtown Gallery immediately, so that I may make the necessary plans.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK, N. Y. 10016
March 25, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I have your letter of March 20, 1968 which I have forwarded on to Abe Rattner.

As soon as the strike is over, I will have a definite, fixed time set to receive the pictures.

In connection with the pictures which are out on loan, all we would want is the list of the pictures which are out, the museum or consignee, the dates when the exhibits will be ended, and we will then prepare letters to be signed by you asking that the pictures be delivered to Abe rather than to the gallery.

Kind regards.

Sincerely,

Bernard Reis
Bernard J. Reis
BR

BJR:rbm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person and may be published 60 years after the date of sale.

March 13, 1968
March 13, 1968

Dear Adelyn and David:

This is to acknowledge receipt of the payment for the Sheeler painting. I was also delighted that, at long last, the Davis restoration has been approved and paid for. And so, accept my thanks for getting these two matters settled.

Appropos, the Max Weber painting NEW YORK, 1912 (which I purchased from Luffington) is also at the restorer's as it was slightly damaged shortly after you saw it, but it will be ready for your show as Miss Watherston promised to expedite the repair. In addition, you will get the Walt Kuhn SAREBACK RIDER, the John Marin oil RELATED TO BROOKLYN BRIDGE and I hope you will agree to include the Kuniyoshi CIRCUS GIRL RESTING. However, I must withhold the Feininger for several reasons. Since we do not represent this artist, I am sure you will find an example right in Washington or at the current dealer, whose name I cannot remember, but I am sure your office has a complete list of galleries and the artists they represent.

If either of you is planning to be in town shortly, I will be glad to show you the three George Morris paintings he and I selected the other day for your consideration and we can discuss the plan proposed.

It was great seeing you-all and I hope it will be soon again.

As ever,

EGH/tm

Smithsonian

Mrs. E.G. Halpert

-2-

March 15, 1968

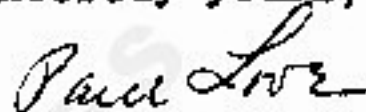
Baker 20-509 Sea Gull 1933 30" x 24"

Nelson 8141 5 Studies of Water Swirl and 1937 painting
32" x 23½"

Baker 20-375 Harbor 1940 18" x 11"

I should appreciate a confirmation concerning these as soon as possible, including titles and dates of the watercolor group. I will need this information both for our exhibition calendar and for a possible catalog.

Sincerely yours,



Paul Love
Gallery Director

PL/lc

Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓
The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

MEYROPOLITAN B-3211

April 1, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

It is with great pleasure that I transmit our checks in the total of \$8,500.00 in payment for the Dove painting and drawing. This helps us to fill in another of the gaps in our 20th century collection, although we of course still need at least one fine early Dove. But we are making progress all the time, and every year sees fewer conspicuous "holes" in the collection. We are getting about half of the American works in the permanent collection of the Washington Gallery of Modern Art as loans and probably in due time as gifts.

My next worry is to get a really fine Davis.

I shall be in New York again probably around the 19th of April and hope to see you.

Affectionately,



Director

HW:mv
enc: 2 checks

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OKLAHOMA ART CENTER



3113 PERSHING BOULEVARD PLAZA CIRCLE FAIR PARK OKLAHOMA CITY 73107 WINDSOR 6-4477

March 16, 1968

The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Attention: Tracy Miller

Dear Mr. Miller:

The Oklahoma Art Center wishes to express its appreciation to you for your cooperation and concern for our COLLECTORS CHOICE EXHIBITION by lending us the following works of art for possible sale here with your professional courtesy discount. The following works of art were selected by me on my visit in February to New York. Please ship to us during the first week of April, 1968. I would appreciate having confirmation of the works of art which the Art Center may have for possible resale no later than March 22, so that I may notify Santini Bros. what pieces of art they will pick up the first week of April. Would you complete and/or correct any information on the copy of this form and return it to me.

NO.	ARTIST	TITLE AND DESCRIPTION	MEDIUM	PRICE
✓	Shahn		graphics	
✓	Rattner		graphics	
✓	Weber		graphics	
✓	Kunipshi		graphics	
✓	Stasack		graphics	
✓	Arthur Dove		watercolor	
✓	Kunipshi		drawing	

Thank you.

Patricia Shannon
Patricia Shannon
Director

due to publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FRATELLI FABBRI EDITORI s. r. l.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate Milano (Italy)

Telex: 32321 FABBRI

Express

REG. COPR/ 2591/68

(da stampare nella risposta)

Milan, March 20th, 1968

Messrs.

THE DOWNTOWN GALLERY

32 E 51 Street

NEW YORK (U.S.A.)

Dear Sirs,

We would very much appreciate if you could be so kind as to tell us who are the holders of the copyright on

ARTHUR DOVE

works (are the holders the artists themselves or their heirs or any agent?) and, if possible, their addresses.

As a matter of fact we should apply to the holders to obtain from them (as far as they are entitled) the permission to publish in our publication "L'arte moderna", published in Italy and abroad, in Italian and foreign languages, the work "Il critico" by Arthur Dove.

We thank you in advance for the kind attention and looking forward to hearing from you soon, we remain

Yours very truly

FRATELLI FABBRI EDITORI

A. Cazzaniga
A. Cazzaniga
(Copyright Office)

OR

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1968

Mr. William Lane
Hobman Street
Lanenberg, Massachusetts

Dear Mr. Lane:

At your suggestion, I had a lengthy meeting with Mrs. Halpert, Downtown Gallery, on March 12 during which I went over her notebooks which contained photographs of all of the works belonging to the Lane Foundation.

From this group I have made notes on 18 works which are listed below. Of these 18, 8 or 10 works would be highly desirable in order to fill our requirements. From the Downtown Gallery, I will be using 11 major works and about 8 or 10 watercolors and drawings. From the Phillips Gallery in Washington, we will be borrowing two works dated 1934 and 1938.

From Mrs. Halpert, we will be obtaining works ranging between 1910 and 1940. In order to make the exhibition fairly comprehensive, we would be particularly interested in the works that are marked with an asterisk. If some of these should be unavailable, it would be helpful if we could have other works near the dates of the unavailable works.

As indicated to you earlier, we will assume crating and shipping costs and portal-to-portal insurance coverage.

Mrs. Halpert informed me that you are now on vacation in California. I should appreciate an answer as soon as possible upon your return so that I may have accurate information for our exhibition calendar and also for a catalog that we are hoping to print. At her request, I am sending a copy of this letter to Mrs. Halpert so that she can keep the records straight at her end of the line.

- 2 -

March 14, 1968

Dear Helen:

I discovered at the last moment that it had been
perverted into a very dirty deal. Consequently,
I just stepped out of the picture and am now work-
ing on a new plan, which will reduce my work con-
siderably and will give me some time for relaxa-
tion and the trip I just mentioned - to Israel.
Meanwhile, keep happy and I may see you before
the weather in your area becomes too hot for me.

I have been quite disturbed
from you despite two letters
the last five or six weeks.

Several times I was tempted to
Engelman, but since - as I mentioned
letter - I did not want to do so without getting
your permission. The reason for this was to check
with him about the situation relating to the tax
deductions. Again, as I mentioned, a good many of
our invoices are either made out in the name of Dr.
Milton Kramers; others to Dr. and Mrs. Milton Kramers;
and a relatively smaller number in your name alone.
Naturally, I do not want to create any confusion and
thought it best not to show him our records, as I
want your opinion in the matter.

I am glad you agreed to lend some of the Doves to
the exhibitions. He has become one of the most pop-
ular artists in America and the Museum of Modern Art,
to whom we lent a limited number of paintings due to
the fact that the show is to travel for a year or so,
is but one of several exhibitions scheduled among
others which include a large percentage of his work
in group exhibitions, etc.

If I ever can manage a vacation, I am planning to
spend it in Israel for two reasons - 1. to visit
with you after all this lengthy period; and 2. to
see the museum area collectively in Jerusalem. I
miss you very much, but am glad that you are wise
enough to establish your life in a happy environ-
ment. How about seeing me a few snapshots of the
work you are doing? I would love to see what you
have produced in the past year or so. I am living
in Florida, where I was asked to give a lecture and
I will cheat by spending two extra days (weekend)
to get some sunshine and a rest. Unfortunately, my
so-called partnership plans are all washed up be-
cause I am an old-fashioned idiot, who creates every-
body, and after lengthy and expensive negotiations

POZ
✓
March 26, 1968

Mr. Robert O. Parks, Director
University Art Museum
University of New Mexico
Albuquerque, New Mexico 87106

Dear Mr. Parks:

At least I succeeded in finding three authentic theme drawings of your area, produced by Kuniyoshi as a result of his trip to Colorado, New Mexico, etc., all in your region. Photographs are enclosed and you will find the pertinent data listed below.

If you would like to have the drawings sent to you on approval, I will be glad to do so, with no obligation on your part other than the packing, shipping and insurance costs.

Won't you please let me know.

Best regards.

Sincerely yours,

EGH/tm

TAOS, c.1940	15½x12"	\$750.
COLORADO LANDSCAPE, 1940	16 x11"	800.
CHURCH, NEW MEXICO, 1935	16½x13"	750.



F. U.

March 25, 1968

Mr. Antonio Lulli
Minister Counselor
Peruvian Embassy
Washington, D. C. 20006

Dear Mr. Lulli:

I am sorry to learn that you are returning the Broderson and, although it is not customary to repurchase a picture after so long a period, I will make an exception in this case and will refund the purchase price on receipt of the picture.

Thank you for sending me the fascinating catalog.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

JOSLYN ART MUSEUM

Omaha, Nebraska

3-24-68

Dear Edith -

Again this year I have the good
fortune to serve on the Scholastic
Art Awards jury (April 3) in N.Y. so
I am going to stay the week - I look
forward to seeing you -
I felt very badly the hear of Walter's

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March 26, 1968

Parke-Bernet Galleries Inc.
980 Madison Avenue
New York, New York

Gentlemen:

As I had to dash off to make a plane to Florida, I left before the latter part of your sale #2666. When I returned after a few days' vacation there, I found your invoice for three items, which surprised me.

I did bid on and purchase the Stuart Davis oil you list, but am still disturbed about the fact that many other visitors who saw it before the sale had the same feeling I experienced upon seeing the "new look" of the picture. Unfortunately, I did not have the opportunity of having it checked and have arranged with Miss Margaret Watherston to have it picked up this afternoon for professional investigation. Would you be good enough to leave word at the delivery desk to release this picture to Miss Watherston's messenger. The Stella may be released to the bearer of this letter.

I have no recollection of bidding for the Davis drawing (#12), as it is among a group of that period with which I am familiar and have no interest in whatsoever. I do remember making bids on the Stella (#4) but dropped out when later bids came through. However, in this instance I am willing to accept and pay for the picture. A check for this and the Davis (#132) is enclosed.

Thank you for your cooperation.

Sincerely yours,

EGH/tm

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- 2 -

minimal figure - and I am not referring to the so-called sculptures.

As you know, we try to maintain our archives carefully and if by any chance there were some published reviews, I would be most grateful for duplicate copies which can add to our record books.

March 12, 1968

Mr. Robert W. Schlageter, Associate Director
Department of Art, Ackland Art Center
The University of North Carolina
Chapel Hill, North Carolina 27514

My very best regards.

Dear Mr. Schlageter:

I was very pleased to receive your letter referring to the exhibition representing the first half of this century, when the artists were truly creative, inventive, etc. and opposed to much of what's happening today in the way of establishing the "one-image" pattern which the artist pursues, as well as the discotheque character of the museums, which have the greatest variety of the entertainment field, with the visual arts as a minor sideline. I am grateful for the smaller museums and university galleries, which function in an educational manner and do not depend on sensationalism to create an audience.

I gather that people are getting to be somewhat bored and when the Metropolitan Museum is attacked violently, there is evidently a reversal in the offing. People will return to concert halls to listen to music, theatres to see the performing arts and ballets, to department stores to see fashion shows - - etc.

Your description of the show in place fascinates me and I would adore seeing some snapshots of the installation so that I could show them to our artists and/or their widows and/or children.

Indeed, you are correct in your "awareness" that many, many times the "old masters" of the 20th century sold out almost entirely - and since most of the work produced by them is in public institutions, they will not reappear for sale in the near future. Also, you are right about the fact that we hoard the outstanding examples of different periods by our artists - for exhibition purposes, where they sustain a creative reputation much better and certainly more palpably than in a private home. At this point, we have very little left to hoard and, of course, we concentrate entirely on museums and universities. All this suits me very well - as I am getting close to the end of my career as a dealer and will enjoy living with my private collection in my home when the consigned works of art are reduced to a

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April 2, 1968

Mr. William D. Paul Jr.
Georgia Museum of Art
The University of Georgia
Athens, Georgia

Dear Mr. Paul:

We appreciate your willingness to cooperate with Marvin Sadik at the University of Connecticut with regard to shipping direct to him the items he needs from your strikebound exhibition.

This will authorize you to release to him The Guglielmi WAITING WOMAN and the Hartley DESERT SCENE, NEW MEXICO.

Thank you for your your courtesy.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



JEFFERSON GALLERY

2017 IVANHOE AVENUE P.O. Box 2344
LA JOLLA, CALIFORNIA 92037

29 March 1968

Dear Edith,

I meant long ago to answer your very good letter of February 19th...just about that time I was stricken with that dread virus called Hepatitis and have been flat on my back for the last six weeks. As many comments as I have heard about that bug, plus my remembrances of Liz's long recuperative period during the first six months of our marriage found me an "unbeliever" until it happened to me. WOW! I've never been so sick.

Naturally, the main bout has slowed all plans to practically a standstill. I was just starting a crash program of selling my own collection plus the fancy Mercedes-Benz in order to raise so money so that I could move to Los Angeles where I have gotten suitable backing to start a "private" type gallery. Just the sort of operation you mentioned in your letter. I intend to go ahead with those plans as soon as my health will allow - and although I dislike very much the prospect of having to sell some of the works I've managed to collect these past few years (unfortunately, so many of them went to Liz in the property settlement) the raising of cash at this time is more important.

Its satisfying to hear of the continued strong interest in the Downtown Gallery roster - even though my exhibition may have been a little premature for the area it did well to break some ice. I'll be looking forward to arranging some activity with you again once the gallery gets fully orgainized. I very much appreciate your generous offer of assistance and I know the results will be more productive and financially rewarding in the Los Angeles area - after all, that is "where the action is".

Hope all is going well with you, that your health is good and some of the pressures lessened. My best to Tracy.

My fond regards,

Tom

THE UNIVERSITY OF CONNECTICUT
THE SCHOOL OF FINE ARTS

March 19, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Please forgive me for not writing before this to suggest a number of dates for your initial trip to Storrs. I returned from New York to find my son quite ill and my department in a state of emergency. These crises have passed and I now can turn to more pleasurable problems.

The department is looking forward to your visit. The following dates look promising: Friday, April 19; Tuesday, April 23; Wednesday, April 24; Friday, April 26; Thursday, May 2; and the entire week of May 6th to 10th. I hope you can find a date among these that will fit your schedule. If you will let me know when you can come, I will contact you to make final arrangements for your visit.

Cordially,

Nathan Knoblér

Nathan Knoblér, Head
Art Department

NK/em

cc: Mr. Throotte
Dean Cookson
Mr. Sadik

STORRS, CONNECTICUT 06268

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FRATELLI FABBRI EDITORI s. r. l.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate 20138 Milano (Italy)

Telex: 32321 FABBRI

Rif. RB/gr
(da attaché nelle risposte)

Milan, March 26th 1968

To the Director of the
Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Sir,

We are really sorry to trouble you once more but we absolutely need to know if we can rely on your cooperation to our editorial activity.

We wrote you some letters recently asking for the color transparencies of the following paintings kept in your Gallery:

- Charles Sheeler: "Interlacing" 1955
- Stuart Davis: "Rockport Beach" 1916
- O'Keeffe: "New York by night" 1929

These transparencies are to be reproduced in our Modern Art Encyclopaedia; in the case you do not know this publication we are sending you under separate cover some issues of it, so that you can get a better idea of it and decide if you are willing to grant us your cooperation.

Hoping to hear from you soon, we remain, with our best regards,

Yours Faithfully,
Uff. Autorizzazioni Fotografiche
(Roberta Bolzoni)

Roberta Bolzoni

*New York, Night, 1929
oil 19 1/2 x 40 1/2*

Bolton 24-354

Coll. of Nebraska

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AMERICAN FOLK ART

Pennsbury Manor, Bucks County
Morrisville, Pennsylvania

Mrs. Mary Childs Black, Director
Museum of American Folk Arts
New York, New York
Chairman

SATURDAY, APRIL 27

LECTURE I: American Folk Art as an Index to the
(10:00 a.m.) Decorative Arts

Mrs. Mary Childs Black, Director
Museum of American Folk Arts
New York, New York

LECTURE II: Louis Miller, Folk Artist Chronicler of
(11:30 a.m.) York, Pennsylvania 1796-1882

Charles Simmons, Director
The Historical Society of York County
York, Pennsylvania

LECTURE III: Painted Furniture
(2:30 p.m.)

Marvin Schwartz
Curator of Decorative Arts
Brooklyn Museum
Brooklyn, New York

LECTURE IV: Symbolism In Folk Art
(4:00 p.m.)

Eric de Jonge, Chief Curator
William Penn Memorial Museum
Pennsylvania Historical & Museum Commission
Harrisburg, Pennsylvania

SUNDAY, APRIL 28

LECTURE V: Folk Tradition In American 18th and 19th
(10:00 a.m.) Century Glass

Paul Perrot, Director
Corning Museum of Glass
Corning, New York

LECTURE VI: Folk Tradition In American Pottery
(11:30 a.m.)

C. Malcolm Watkins, Curator
Division of Cultural History
Smithsonian Institution
Washington, D.C.

LECTURE VII: Folk Textiles
(2:30 p.m.)

Mrs. Virginia Parslow Partridge
Assistant Curator, The Farmers' Museum
New York State Historical Association
Cooperstown, New York

MOTEL

Pennsbury Manor is in the country — nearest good
motel is 5 miles distant; we recommend Bristol Motel,
Route 13, Bristol, Pennsylvania. Phone: 215-788-8401.
(\$9.00 single; \$12.00 double).

SPRING SEMINAR

American Folk Art

Sponsored by:

Pennsylvania Historical and Museum Commission

in cooperation with

Pennsbury Society, Inc.

Saturday and Sunday April 27-28, 1968

Name

Name

Name

Street

City State

Profession No. in party

Special Interest in Decorative Arts

() Collector () Dealer () Instructor

() Student () Museum Staff () General

SCHOLARSHIP CONTRIBUTION

() Yes () No

(See details below)

\$

COMPLETE REGISTRATION

Includes: Registration and all meals.

Party of @ \$32.50 \$

OR

DAY PLAN

Registration and 2 Luncheons
(No evening activity)

Party of @ \$25.00 \$

TOTAL \$

(No Cancellations and Refunds After April 19th, 1968)

Mail cheques and reservations to:
Pennsbury Society, Inc. Pennsbury Manor
Morrisville, Pennsylvania 19067
Phone (215) WI 6-0400

Motel information on
preceding page.

SCHOLARSHIPS:

It is tradition at Pennsbury to include students
of the Decorative Arts in our Forums and Semi-
nars. At the 1967 Forum 18 were accommodated
with complete scholarships.

We would like to invite perhaps a half dozen
interested university students to participate in
this American Folk Art Seminar.

Will you help?

Not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

TEAR OFF HERE

April 2, 1968

Mr. Malcolm Chace Jr.
731 Hospital Trust Building
Providence, Rhode Island

Dear Mr. Chace:

Following Mrs. Chace's instructions I am sending to this address the enclosed bill for repair of the O'Keeffe frame which was damaged in transit. I understand that your insurance company is to take care of this matter.

Also enclosed you will find a credit invoice to cancel out the sales invoice which was originally made for the O'Keeffe, which Mrs. Chace decided not to retain.

Please give my best regards to Mrs. Chace and I hope that you and she will be stopping into the Gallery in the near future.

Sincerely yours,

Tracy Miller

THE UNIVERSITY OF NORTH CAROLINA
AT
CHAPEL HILL

March 14, 1968

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27918

W. S. Rudworth & Son, Inc.
424 West 52nd Street
New York, New York 10019

Attention: Mr. Charles W. Johnson

Dear Mr. Johnson:

Attached are the box content lists for the Downtown Gallery
exhibition and the Museum of Modern Art loan of the Kuniyoshi.

The shipment consists of seven (7) crates, containing a
total of 34 for the Downtown Gallery and one for the Museum of
Modern Art -- a total of 35 items.

I trust they will arrive in good order. If not, please
let me know.

We appreciate your good services. We shall have another
large show for you to pack about mid April.

Sincerely,

Robert W. Schlageter
Associate Director

Enclosure

Enclosure: 2 pages of crate lists

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March 25, 1968

Mrs. Ralph J. de Golier
Vineyard Haven, Box 771
Martha's Vineyard, Massachusetts

Dear Mrs. de Golier:

I was pleased to hear from you and look forward to your visit. However, as the Gallery is closed on Mondays, may we make our appointment for Tuesday, April 2nd - or if you prefer, either of the last two days of March - the 29th or 30th.

Sincerely yours,

EGH/tm

FURTHER DOWNTOWN GALLERY PROPERTIES:

Harnett, W.	FLUTE AND TIMES	11-1/2x15-1/2	oil	16,000.
David, S.S.	PEANUTS	10-1/4x12-1/4	oil '63 eval:\$250.	600.-
Weatherwane	Wooden Indian	39-3/4" high		3000.
Weatherwane	ROOSTER	40-1/2" h. copper		450.
Weatherwane	ANGEL	31-1/2" long copper		450.
Lautrec-T.	May Milton	29-3/4x23-1/4	print '64 eval:500. lithograph	
Lautrec-T.	EGLANTINE TROUPE	23 x 30-1/4	litho. '64 eval:500.	

MISCELLANEOUS FOR DOWNTOWN GALLERY EVALUATION:

Shahn, B.	TRIO	11"x15"	drawing (1967 evaluation by E.G.H.)	1,000.	1750.-
Weatherwane	RUNNING HORSE	24-1/2" long, copper			400.-
Weatherwane	TROTting HORSE	app.26" long copper (complete set with pole & N.S.E.W.mountings)			500.
Kernyshi	Cow (21/2)	10 1/2 x 7 3/4	P.		4500.
W.V.	Cow w/ Farmer	10 1/2 x 7 3/4	P.		4500.
W.V.	Hand Indicators				4500. 350.



DINERS CLUB

10 COLUMBUS CIRCLE / NEW YORK, N.Y. 10019 / TELEPHONE: (212) CI 5-1500 / CABLE: "DINCLUB" N.Y.

March 19, 1968

The Downtown Gallery
465 Park Ave
New York N Y 10022

Dear Sirs:

RE: Account # 1709-3733-8
Balance Due: \$ 183.47

Your failure to handle your account in accordance with our terms makes it necessary for us to close the account to further use.

In order that additional collection effort not be required, it is imperative that we receive your remittance for the full amount by return mail, along with our Credit Cards.

Please give this matter your immediate attention.

Very truly yours,



COLLECTION DEPARTMENT

CL-278

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March 29, 1968

Mr. William Quinlan Jr.
Wilson and McIlvaine
120 West Adams Street
Chicago, Illinois

Dear Mr. Quinlan:

Enclosed please find photostat of the previous 1967 sales and payments.

We are enclosing another report together with the purchases invoices and a check for the latter amount. The figures, as you will note, are net - or 2/3 of the sales price.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

edith reichmann 2 washington square village new york 12

March 12, 1968

Miss Tracy Miller
THE DOWNTOWN GALLERY
465 Park Avenue
New York, N.Y. 10022

Dear Miss Miller:

Thank you for your letter of February 29, 1968 which did, however, upset me a little. I did return the two photos of the Morris Broderson paintings to you by mail on Jan. 12, 1968 and I sincerely hope that they have reached you safely by now. If not, please let me know - even though I don't really know what to do about it then, except pay you for the photos.

If I do not hear from you again, I shall assume that the photographs reached you in the meantime.

Thank you for your courtesy,

sincerely yours,

Edith Reichmann

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PORTLAND STATE COLLEGE

P. O. BOX 751 • PORTLAND, OREGON 97207 • 226-7271

OFFICE OF THE DEAN OF STUDENTS

EDUCATIONAL ACTIVITIES

April 3, 1968

Downtown Gallery
32 East 51st
New York, New York

Gentlemen:

This summer Dr. Sheldon Reich will be a visiting art faculty and since he has special competence in regard to John Marin, we are most interested in having an exhibition of his drawings and small paintings.

Portland has a number of collectors whom I feel certain would be most interested in seeing such an exhibition. Is it possible that your gallery could provide us with a small exhibition?

I look forward to hearing from you.

Cordially,



Mrs. Henry L. Corbett
Coordinator
Educational Activities

KCC:nb

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THREE

It was moved by Grant Mason, Jr., that the necessary be done to change the By-Laws to enable us to include 30 Trustees and to elect a Chairman of the Board. Seconded by Edward Turner.

Voted: Unanimously Approved.

The meeting was then turned over to Mr. Harkins.

5. CHARLES HARKINS' FUND-RAISING STUDY REPORT

Mr. Harkins read his report. He then answered questions and the report was discussed. He explained that the fee of \$20,400 for the first year was based on time and not on a % basis. He emphasized that the Trustees must take the responsibility of Fund-Raising, that there must be a Chairman of the Board, new Trustees should be added to the Board, and that a Men's Committee and Women's Committee should be formed as soon as possible.

A motion was made by Mr. Turner to approve the Fund-Raising Plan as submitted. Seconded by Mrs. Johnston.

Voted: Unanimously Approved.

The contract submitted by Holland Estill and Co was read by Willard Cummings. Mr. Mason asked about the advisability of a cancellation clause. It was agreed to discuss it with Charles Harkins. Mr. Ault suggested that Mr. Harkins' name should be inserted in the contract as, specifically, the senior executive to work with the School.

H. King Cummings moved that the contract be accepted with Charles Harkins' name inserted as the senior executive to direct the program. Seconded by G. Grant Mason, Jr.

Voted: Unanimously Approved.

6. JUNIOR COMMITTEE COSTUME BALL

Michael Baldwin gave a report on the Costume Supper Dance being given by the Junior Committee at the Cheetah, 310 West 52nd Street, on May 16th, 9:30 PM on and expressed the hope that you would all be there. He told of the 15 artists who have designed the costumes for the Junior Committee. HE stressed that as their 1st benefit their aim was not a large fund - they hope to provide one full scholarship - but to acquaint more people - especially young ones, with the School.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Geigy Pharmaceuticals

Division of Geigy Chemical Corporation
Ardsley, New York 10502

Telephone
914 478 3131

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March 18, 1968

The Downtown Gallery
465 Park Avenue
New York, New York 10022

ATT: Miss Edith Gregor Halpert

Dear Miss Halpert:

Thank you very much for your letter of March 14th concerning the article by Mr. Blumenthal in The New York Times on November 22nd, 1967.

Unfortunately, we had no control whatever on the above mentioned article which contained several misleading statements. To rectify: The work by Stuart Davis is not a painting as you presumed but a silkscreen which was part of the Hartford Portfolio on American contemporary artists.

I regret that this article has probably caused quite some consternation and inconvenience on your part. To help straighten out any difficulties, I am including for your information a listing of our collection printed rather hurriedly a year ago based on incomplete information.

Should you need further information, please do not hesitate to let me know.

Sincerely yours,



Markus J. Low
Art Director

MJL:lq

A. PAINTINGS:

DEN: Downtown Gallery Purchases.

J. LAWRENCE
H. Myden

Page 1.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Artist	Size	Medium	Last Evaluation	Current Evaluation
Broderson, M.	S. 3 Stone In 27-1/2"x35-1/2"	Cas.	1966 - 8 950.00	1500.-
Broderson, M.	MAN MELON 36-1/4"x50"	oil	1963 - 1100.00	3000.-
Cloar, C.	BLUE WALL 25-3/4"x19-5/8"	Temp.	1963 - 1200.00	
Davis, S.	STUDY FOR THE PARIS- 28"x 36"	Oil	1963 - 11,000.00	18,000.
Demuth, C.	ROTHSCHILD LILIES #2 12"x18"	Wc	1963 - 950.00	3500.
Demuth, C.	MAN WITH NEWSBOY 8-1/4"x10-1/2"	wc	1963 - 1,500.	2750.
Doi, I.	COASTLINE 40-3/16"x30-1/4"	oil	1963 - 700.00	850.
Esko, M.	SILHOUETTE 11-1/2"x46"	oil	1963 - 350.00	
Gorky, A.	STILL LIFE 7-1/2"x20-5/8"	oil		
Graves, M.	FLOWER AND BUD 12" x 17-1/2"	goua.	1963 - 900.00	
Kinigstein, J.	MAN ON HORSE 23-3/4" x 17"	goua.	1963 - 225.00	
Kuniyoshi, Y.	WORM ATTACKED 19" x11-1/2"	case.	1963 - 2,500.00	5000
Marin, J.	CITY MOVEMENT 6-3/4"x 8-3/4"	wc.	1963 - 1,200.00	2500
Marin, J.	APPROACHING THUNDER- 7-7/8" x 9-7/8"	wc.	1963 - 850.00	3000.
O'Keeffe, G.	JACK IN THE PULPIT #1 9" x 12"	oil	1963 - 2,000.00	6500
Osborn, R.	THE LEGIONNAIRE 29-1/2" x 23"	colag.	1963 - 500.00	750
Pascin, J.	TUNIS 9-1/2" x 7"	wc.	1963 - 750.00	900
Pascin, J.	RESTING 9-3/4" x 12-3/4"	past.	1963 - 1,500.00	2750
Pascin, J. Per. Cuban.	SCENE IN CUBA 8-3/4" x 10-1/2"	wc.	1963 - 1,500.00	1000
Phillips, J.	GIRL AT THE TUILERIES 13-1/2"x10-3/4"	oil	1963 - 300.00	400
Rattner, A.	MOSES (Comp. #2) 45-3/4"x35"	oil	1963 - 5,500.00	8000.
Shahn, B.	THE PHYSICIST 31"x52-1/4"	temp.	1963 - 9,500.00	14000
Shahn, B.	PORTRAIT OF FREUD 18-5/8"x13-1/2"	temp.	1963 - 2,500.00	4000.
Sheeler, C.	CONTINUITY 7-12" x 9-1/2"	temp.	1967 - 3,570.00	6000
Siporin, M.	MOZART & DA PONTE 30" x 22"	wc-cray	1963 - 800.00	1100.
Stasack, E.	WINDOW IV 25-1/2"x23-3/4"	oil	1963 - 350.00	700.
Tam, R.	ABOVE SQUEAKER COVE 14" x 10"	oil	1963 - 400.00	600.
Temayo, R.	EL RELOJ 22" x 28"	goua.	1963 - 550.00	
Temayo, R.	WOMAN ARRANG. HAIR 22" x 28"	goua.	1963 - 3,500.00	
Weber, M.	FACING EAST 17-1/4"x 23-1/4"	goua.	1963 - 3,500.00	4500.
Weber, M.	INTERIOR 8"x10-1/4"	oil	1963 - 2,500.00	3700.
Pascin, J.	SLEEP 20-1/2"x24-1/2"	oil	1963 - 16,000.00	
DRAWINGS:				
Graves, M.	BIRD 13-5/8"x18"	ink	1963 - 600.00	
Graves, M.	INSECTS 20-1/4"x14-1/2"	ink	1963 - 500.00	
Osborn, R.	THE CONFORMIST 10"x24-1/2"	cray.	1963 - 200.00	300.-
Pascin, J.	BORDELLO INTERIOR 18-1/4"x24-1/2"	pencil.	1963 2000.00	3000
B. DOWNTOWN GALLERY PURCHASES TRANSFERRED TO LAWRENCE-MYDEN FOUNDATION				
Davis, S.	NATURAL SCENE 12"x13-1/2"	goua.	1963 - 1,500.00	2450+
Demuth, C.	TURKISH BATH 7-7/8"x10-1/2"	wc.	1963 1,500.00	3000.-
Kuniyoshi, Y.	LOVER'S PIKE 26"x43-1/2"	oil	1963 9,000.00	15,000.-
O'KEEFFE, G.	FRONT OF RANCHOS CHU. 36" x 20"	oil	1963 - 6,000.00	14000
Shahn, B.	LAISSEZ-FAIRE 17-3/4"x 12"	wc.	1963 750.00	2000.-
Weber, M.	REHEARSAL 19-3/4"x29-3/4"	oil	1963 - 6,000.00	9000.-
Zerbe, K.	TWO DOORS 26-1/2" x 15"	goua.	1961 - 700.00	1400.-
Shahn, B.	TE DEUM 12 x12-1/2"	ink	1963 - 400.00	1700.-
Zorach, W.	YOUNG GIRL 23" high	brnz.	1961 - 1600.00	3000.-
C. LAWRENCE-MYDEN SCULPTURE PURCHASES DOWNTOWN GALLERY				
Baskin, L.	BIRDMAN 1963 21"x12"	brnz.	1964 - 1,750	
Zorach, W.	SERENITY 12-1/2" high	gran.	1963 - 3,000.00	4800.
Kuniyoshi	add to List B. GIRL IN WHITE CHEMISE 19 3/4 x 25 3/4	oil	1963 - 7,500.00	12,000.

THE DOWNTOWN GALLERY
465 Park Ave.

G. B. Baskin 3/20/68

March 25, 1968

Sra. Roberta Bolzoni
Uff. Autorizzazioni Fotografiche
Fratelli Fabbri Editori
91, Via Mecenate
20138 Milano, Italy

Dear Sra. Bolzoni:

There was a delay in the receipt of your letter. I recall, however, that I answered the previous request stating that I was confused about the title you had listed for the Sheeler and asked whether you had a more specific reference as to where you had seen a reproduction of it. This would enable me to trace it, although I am certain we do not have it in our possession. The picture was probably sold a good many years ago, but if I can locate it I would ask the owner to provide the transparency.

* In the case of O'Keeffe, this painting also was sold by us many years ago and I will do all I can to get the consent of the current owner to have this reproduced and, of course, will advise both owners that you will take care of the expense involved in having the transparencies made.

I note also that you refer to a third picture, but can find no record for it. Will you therefore please send me a duplicate copy and please be sure to mention the source so that we may trace the specific example you want, as in a good many instances the artists used similar titles.

I look forward to hearing from you and will expedite the delivery to you.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. William Lane

-2-

March 15, 1968

- *Baker DG-156 Yachting (pastel) 1914 17½" x 21½"
- *Baker 18-445 Indian Spring (oil) 1923 22" x 18"
- Baker DG-157 Clouds (oil) 1927 21" x 16"
- Baker 20-251 I'll Build a Staircase (metallic paper) 1927
15" x 20"
- *Andover #328 Kingfisher (oil) 1929 11"x8½"
- Baker 19-761 The Tree (pastel) 1929 35" x 22"
- Baker 20-254 Nearly White Tree (oil) 1933 34" x 24"
- Andover #324 Cat (pencil) 1935 7" x 5"
- Baker 19-756 Summer (oil) 1935 34" x 25"
- *Baker 124 Sunrise III (wax) 1937 35" x 25"
- Baker 5834 Holbrook's Bridge (oil) 1938 35" x 25"
- Baker 6328 Sun on Lake (oil) 1938 38" x 22"
- Baker 9996 What Harbor (oil) 1940 26" x 16"
- *Judy #21 Rising Moon (oil) 1941 27" x 18"
- *Baker 6330 Evening Blue (oil) 1942 28" x 20"
- *Baker 19-948 Formation III (oil) 1943 28" x 20"
- Baker 19-939 Mariposa--Apple Tree (oil) 1944 32" x 24"
- *Baker That Red One (oil) 1944 36" x 27"

Sincerely yours,

Paul Love
Gallery Director

PL/lc

CC: Mrs. Edith Gregor Halpert
Downtown Gallery

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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✓

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March 26, 1968

Mrs. Eric J. Wedell
Assistant to the Director
Robert Hull Fleming Museum
The University of Vermont
Burlington, Vermont 05401

Dear Mrs. Wedell:

Although we have all racked our brains in addition to checking our artists' biographies, we can come up with no one from our roster who has ever maintained residence in Vermont.

Sorry not to be able to help.

Sincerely yours,

Tracy Miller

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MEMO
FROM

KARSH

DATE

3/26/68

Dear Edith

Would love to see you in Boston,
and hope you can make it.

Love,
Estrellita and yourself

130 SPARKS ST., OTTAWA 4
TELEPHONE 236-7181

publicize the item, which might reach appreciative eyes elsewhere. But aside from this public relations effort, the National Trust is not in a position to become actively interested in taking over this building itself.

With all good wishes,

Sincerely yours,

Richard H. Howland

Richard H. Howland
Chairman
Department of Civil History

cc: Mrs. Mary Rehm
Mrs. Hamilton Morton (National
Trust for Historic Preservation)
Mr. S. Dillon Ripley

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March 12, 1968

Dr. Richard A. Shwalb
17 West Blackwell Street
Dover, New Jersey

Dear Dr. Shwalb:

Much to my regret I am obliged to return the Kodachrome slide which you sent me quite some time ago.

I have made contact with several organizations which have been making purchases for their offices and lobbies, but to date have had no positive reaction. If by chance you have a large (regulation) photograph in black and white, it might be very helpful, together with the color slide, which I have been using.

Please let me know your wishes in the matter.

Sincerely yours,

EGH/tm

MUSEUM OF ART
• THE UNIVERSITY OF CONNECTICUT • STORRS • CONN 06268 •

2 April 1968

Gentlemen:

We received the enclosed forms from you.

The white copy of Purchase Order 67175 is for your records.

The four copies of the invoice form should be filled out, with name of vendor, (Downtown Gallery), quantity, description, unit price, and amount. When this is done, please send it along to the University of Connecticut Purchasing Department U-76, Storrs, Connecticut 06268.

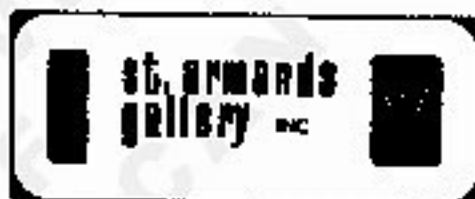
I hope this explains the matter. When the invoice form is received by the Purchasing Department, they will process it through for payment.

Yours sincerely,

Eija K. Pisila (Miss)

Eija K. Pisila
Secretary to
Mr. Marvin Sadik

ekp



contemporary american art

302 john ringling boulevard

sarasota, florida 33577

telephone 388-1357

29 MARCH 1968

MR. TRACY MILLER
THE DOWNTOWN GALLERY
465 PARK AVENUE
NEW YORK, NEW YORK 10022

DEAR TRACY:

THANKS SO MUCH FOR YOUR NOTE OF MARCH 26. PLEASE BE
SURE THAT I AM VERY GRATEFUL FOR ALL YOUR EFFORTS ON OUR
BEHALF AND THAT WE WILL STOP IN TO SEE YOU WHEN WE ARE IN
NEW YORK THIS SUMMER.

YOUR NOTE ABOUT A WAREHOUSE EMPLOYEES STRIKE IN NEW YORK
COMES AS A SURPRISE TO ME. WE HAVE HAD NO NEWS OF IT IN
OUR LOCAL PAPER. COULD YOU MANAGE TO SEND OUT A "TRACY
MILLER" NEWS LETTER?

BEST FROM RITA.

Murray

ML:ILW

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 19, 1968

Mr. William D. Paul, Jr.
The University of Georgia
Georgia Art Museum
Athens, Georgia

Dear Mr. Paul:

The strike is really wrecking all our plans, and according to local gossip there are millions of dollars in works of art sitting at the airports, etc., while museums and galleries, including this one, are waiting for return shipments in order to take care of outgoing exhibitions promised.

While I am delighted that you chose Henrietta Schumm, I want to make certain that she will deliver all works of art unpacked to the gallery, as we have no space for the crates, nor help to remove paintings or sculptures. Recently she made a delivery to us and all her men were working in the gallery uncrating, unpacking, etc., upsetting this gallery to the point where no one could enter to see our exhibition or to see other works of art in which they were specifically interested for purchase.

Would you therefore be good enough to make it clear to her that the delivery has to be made to us in the same condition as they were picked up in the gallery. We can have no uncrating done on our premises and have never had occasion to suffer through that kind of system with any other shipping company. Please make it clear to her that everything has to be returned ready for filing in our stockroom.

Many thanks for your cooperation.

Best regards,

RHM/lf

illness - I hope he is feeling much
much better by now - I wish that
you, Datto, Jack and I could "cut
of our" of roots on either the 4th or 5th
of April - I'll see you earlier in the
week -

I hope you are fine -

Best regards, Bill

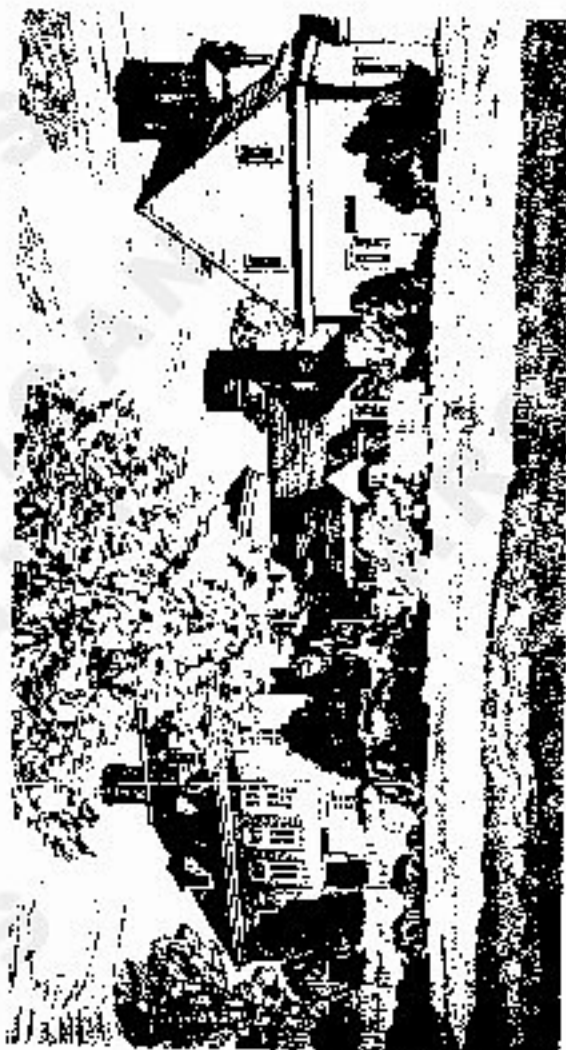
SPRING SEMINAR

"American Folk Art"

Saturday and Sunday

April 27-28, 1968

Pennsbury Manor, Morrisville, Pennsylvania



PENNSBURY MANOR
MORRISVILLE,
PHILADELPHIA 19067



Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Ave. (57th St.)
The Ritz Tower Concourse
New York, N.Y. 10022

FIRST CLASS

SPRING SEMINAR

"American Folk Art"



Saturday and Sunday

April 27-28, 1968

Pennsbury Manor

Morrisville, Pennsylvania

1968 FORUM

October 3, 4, 5, 6, 1968

Please do not confuse this Spring Seminar on
"American Folk Art" with the Fourth Annual Penns-
bury Manor Americana Forum in the fall, October
3, 4, 5, 6, 1968.

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

14 March 1968

Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are in the process of a periodic evaluation of works of art in the permanent collection of the Walker Art Center. We would be grateful for your estimate of the current market value of the following works:

Charles Demuth

TWO ACROBATS 1918
watercolor on paper 10 7/8 x 8 3/8"

8,000

Charles Sheeler

MIDWEST 1954
oil on canvas 18 x 32"

14,000

BUILDINGS AT LEBANON 1949
tempera 13 3/4 x 19 3/4"

9,400

Georgia O'Keeffe

LAKE GEORGE BARN 1926
oil on canvas 21 1/8 x 32"

10,400

Stuart Davis

COLONIAL CUBISM 1954
oil on canvas 45 x 60"

5,500

Max Weber

WOMAN CARRYING PICTURE 1944
oil on canvas 50 1/2 x 31 1/2"

16,000

Ben Shahn

ITALIAN LANDSCAPE 1943-44
tempera on paper 27 1/2 x 36"

8,600

John Marin 1937

ROCKS, SEA AND BOAT, SMALL POINT, ME.
watercolor on paper 20 3/16 x 25 1/2"

7,500

Please keep the enclosed photographs for your records. We look forward to hearing from you and thank you in advance for your help.

Sincerely,

Ruth Sussman

Mrs. Richard Sussman
Assistant to the Registrar

encl. - 8

Information regarding sales transactions, available for obtaining written permission purchaser involved. If it cannot be executed search whether an artist or can be assumed that the information years after the date of sale.

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

April 1, 1968

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*Honorary Trustee

Dear Mrs. Halpert:

Thank you for your generous support of The Museum of Modern Art. We thought you might be interested to know that we have initiated a new privilege for Contributing Members this year. If you have children 12 to 18 years of age, you may now obtain annual admission passes for them by filling out the application on your membership renewal form. Whenever your children visit the Museum, these passes will entitle them to free admission and also enable them to purchase Museum publications, reproductions and slides at a 25% discount.

As a Contributing Member you can look forward to a really exceptional spring program. Our present major exhibition of Dada, Surrealism and Their Heritage, which opened last week, has received great acclaim from critics and scholars alike. Of interest, too, is Photography as Printmaking, which spans the 129-year history of the medium, defining its unique characteristics, potentials and relationship to photographic aesthetics.

By now you will have received your invitation and tickets to Cezanne to Miro, an outstanding exhibition of masterworks from private collections. Sponsored by the Museum's International Council, this show will open in Buenos Aires next month, but first will be given a special three-day showing just for Contributing Members in the Founders' Room, April 23-25.

Then, in May, there will be our visits to private collections for those of you who contribute \$100 or more annually.

The loyal support of our Contributing Members is essential to the development of the Museum's expanding program. I hope, therefore, that you will decide to increase your \$100 Fellow Membership to a higher category. Your increased support would mean a great deal to us all.

Sincerely yours,


Gardner Cowles, Chairman
Development & Membership Committee

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

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RODALE PRESS

INC. ORGANIC PARK • EMMAUS, PENNA. 18049

AREA CODE 215 TELEPHONES 965-9881 OR 965-2400

March 20, 1968

AMERICAN FOLK ART GALLERY
465 Park Avenue
New York, New York

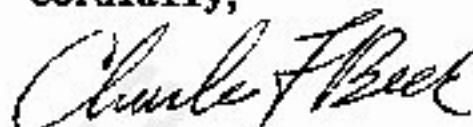
Gentlemen:

We have experimented with paintings as cover subjects for several of our publications. over a period of many years. (see enclosures) In most part, these publications have been sold through the mail, thereby permitting greater latitude in reproduction (no "newsstand" approach).

Recently I was requested to investigate possibilities in early American primitives. We would be interested in the availability of transparencies of works in your collection; whether we could secure reproduction rights; and the fee involved.

We would also appreciate information concerning the manner of selection: Is there a catalog (in black and white or in color)? In other words, would it be possible to select illustrations without prior viewing? Please advise at your early convenience.

Cordially,



Charles F. Beck
Creative Director

CFB:gjh

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March 22, 1968

Mr. Warren M. Robbins, Director
Museum of African Art
Frederick Douglass Institute
316 A Street N.E., Capitol Hill
Washington, D. C. 20002

Dear Warren:

What with the temporary help we have been obliged to add (God help us!) I found a folder of unanswered mail dating back to February 1. Among these was yours of February 19. In this, you refer to the Ben Shahn exhibition, which really should have cleared through us, as we provided the bulk of the material. But all is forgiven. Will you, however, please send me a copy of the catalog for our archives, which will eventually go to the Smithsonian as a record of the first half of the century, including all the artists.

Incidentally, the "return receipt" which you left with me has been signed and mailed to you. No doubt you noticed the notation I added. As I mentioned, I was quite shocked to see my favorite sculpture all polished up and wonder whether it is customary to remove the old patina. Is there any spray which you can recommend to make a matte surface?

If I did not write previously to tell you how enthusiastic I am about your book, which you were good enough to send me, please accept my compliments now. I ordered several copies as gifts to friends, but in each instance it took quite a while to purchase it from the publisher. When I was in Florida recently I promised to send a copy to Dr. August Freundlich, Director of the Joe and Emily Lowe Gallery at the University of Miami in Coral Gables and wonder whether you could send it to him directly, with your autograph, and mail the bill to me (not to him).

With best regards.

As ever,

EGH/tm

9

3222 CLOVERDALE • HOUSTON 25, TEXAS

March 19, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

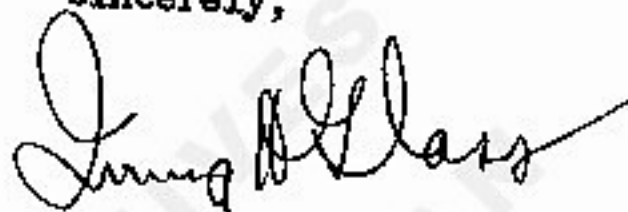
Congregation Brith Shalom, of which I am a member, is celebrating its thirteenth anniversary in May. In conjunction with the celebration we are having an art show.

As chairman of the show, I have obtained the Ben Shahn illustrations of the new book on Shalom Alechain.

I have spoken to Mr. Robert Straus about having an all Ben Shahn show and he is lending us his painting by Ben Shahn and suggested that I write to you for a list of other works by Ben Shahn in the Houston, Dallas, and Fort Worth area. We would prefer works of a religious nature and drawings of the Hebrew letters.

Any help you may be able to offer will be greatly appreciated.

Sincerely,



Irving H. Glass

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UNIVERSITY OF CALIFORNIA, SANTA BARBARA

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SANTA BARBARA • SANTA CRUZ

SANTA BARBARA, CALIFORNIA 93106

March 30, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York 10022 N.Y.

Dear Edith:

Thank you very much for your letter of March 23. I am so glad that you liked the catalogue which is the outcome of three and a half months day by day and for that matter about ten hours each day, writing the text and coordinating the exhibition. Yes - it was beautifully installed and it was extremely well received by our general public and the many students of the University of California, at Santa Barbara.

You mentioned that no invitation was sent to you which surprised me, as to my better knowledge an invitation to the opening had been mailed to you. I wish to assure you that as far as I am concerned I cannot possibly imagine a fatal error in arranging a direct meeting with Joy Weber. As soon as I met her I took to her as an intelligent and charming person, and whatever business dealings are involved between you and the family is of no concern to myself. Margaret and I were delighted that she came to Santa Barbara and due to her personal charm she made many friends and had a lovely time and a holiday in sunny California.

There have been no sales made and I enclose a clipping which appeared in the Los Angeles Times. I was very pleased about it as it is not usual that the Los Angeles Times gives that amount of coverage of exhibitions held in Santa Barbara and, naturally, as it was an intelligent write-up, added to the success of the exhibition, while on view at the University Art Gallery.

I am sorry that your trip to Florida was not blessed by sunshine, and I hope you will give yourself long enough a holiday during the summer in your charming place in Connecticut so that you can use up the three tubes of suntan lotion.

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Department of Art History
and Archaeology
809 Schermerhorn (267)
Columbia University
N.Y.C., N.Y. 10027
April 3, 1968

Edith Halpert
The Downtown Gallery
465 Park Avenue
N.Y.C., N.Y.

Dear Mrs. Halpert:

I am writing my Dissertation, at Columbia University, on the history of American collage and assemblage. It is likely that this work will be published as a book.

I have already gone through the microfilm of your Dove material at the Archives of American Art. However, this leaves some unfortunate lacunae, especially in the area of his collages. I know that you gave a lecture in 1967 on the occasion of the University of Maryland Dove collage show; notices state that you spoke on Dove's relation to American Folk Art and Victorian Constructions. I am most anxious to get a copy of this talk, or some substitute statement which sets forth your views on this matter. (I wonder if Dove himself discussed the subject with you, and what his views on the earlier arts were.)

Although I have gone through all the published Dove material, I still have not seen, nor know the owners of, the great majority of his collages; in fact, I don't even know how many he did. I wonder if I could come in to the

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March 26, 1968

Mr. Murray Lebowitz
St. Armand's Gallery
302 John Ringling Blvd.
Sarasota, Florida 33577

Dear Murray:

I believe I told you the situation on Shahn prints. We have so few that we are not able to satisfy even those who come here for them and have a waiting list as long as your arm.

All in all, I can't hold out much hope that we will have anything for you by any of the artists you requested. We are severing connections with the Rattner account, so that is out. We haven't had any by Marin for many years. The only two that are even remotely possible are Kuniyoshi and Weber, but on those we have to wait until we can go through what we have in the warehouse and make sure that there are duplicates for our permanent collection, which we maintain for exhibitions, etc. As you probably know, even if we had the time to do this, right now there is a strike by warehouse employees and we can't get in anyway.

I will keep you informed, however.

Best regards to Rita and all.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 28, 1968

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We refer to your letter of March 26th, regarding lot 12 - "Town View" - by Stuart Davis.


We have checked with our Auctioneer, and Record Keeper on this lot, and they both agree that you were the purchaser of this. In fact, the Auctioneer even has your name written in his catalogue.

In view of our certainty, we would appreciate your sending us your check in the amount of \$425.00 and arranging to take delivery.

Thank you.

Very truly yours,

PARKE-BERNET GALLERIES, INC.


Accounting Department

JK:J

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CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

With HENRY B. PULAGER • Vice-President; ROLAND W. RICHARDS • Director; CHARLES E. BUCKLEY • Secretary; ANDREW M. STEVENS

March 23, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you very much for checking your past records with regard to City Art Museum's painting by Niles Spencer, Gas House District. You say in your letter of March 20 that you came across many museum exhibitions in which this particular painting was exhibited. We would be very grateful to have a copy of the provenance for our curatorial records, if this would be at all possible.

Again, thank you very much for your effort in our behalf.

Sincerely,

Lynn E. Springer
Lynn E. Springer
Curator's Office

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE, NEW MEXICO 87106

DEPARTMENT OF ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 27, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Dear Mrs. Halpert:

With Mitch Wilder and the Amon Carter Museum we plan to organize a show of Marin's work in New Mexico. I will be in New York on April 22 and would like to talk with you at that time about this project. Is this date convenient?

Sincerely,

Van Deren Coke
Chairman

VDC:ah

Answer

11 AM

March 26, 1968

Mr. Nathan Knobler, Head
Art Dept., School of Fine Arts
The University of Connecticut
Storrs, Connecticut 06268

Dear Mr. Knobler:

I was distressed with your report of the crises and hope that your son has recovered completely and that your department problems have all been solved.

I too look forward to my introduction to Storrs, Connecticut to see the University and the Art Gallery and to visit with you and Marvin Sadik.

Because of the truckers' strike and the fact that no art pick-ups may be made by the shipping companies for packing and forwarding of all the works of art chosen for your exhibition or for any others, it is difficult to decide upon a specific date for my visit - if, as I assume, whatever your plans are in relation to my visit, you plan to have it coincide with the exhibition when it is all in place.

I am dictating this letter in my apartment (Sunday) but will make some phone calls to Santini, Schumm, Budworth, etc. in order to make certain that the strike has ended (I hope). As soon as I obtain definite information, I will communicate with you directly and we can then decide on the specific date for my arrival. Meanwhile, my best regards and I look forward to the occasion.

Sincerely yours,

EGH/em

*Apr. 15-
rr*

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

vic Herman

April 4, 1968

Gentlemen:

I am interested in obtaining a dealer to represent as well as sell my paintings in the New York area.

40 of my paintings will represent Mexico in a one man show at Gimbels, 6th floor auditorium gallery, April 15th through 20th.

Sincerely

*vic
Herman*

32 GLENBROOK DRIVE, NEW ROCHELLE, N. Y. 10804, 914 BE-5-5090

Not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

PARTY

The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 14, 1968

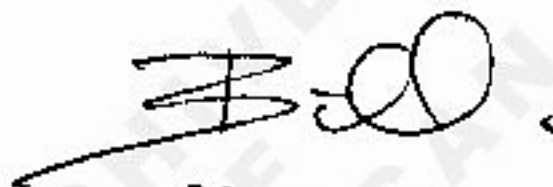
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Edith:

I'm so glad you will be
back in New York when Jim and I
are up there. I hope it will be
convenient if we meet you at the
Gallery at 4 p.m. on Thursday the
21st.

Look forward to seeing you,

Sincerely,



Director

HWW:mvg

March 21, 1968

Mr. Harry Lowe
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

I am sorry to say that I have come up with absolutely nothing on any of the three names of (one-time) Sheeler owners you gave me on the phone.

Ronald Macdougall rings a bell. I think he is connected with motion pictures and lives in the Los Angeles area, if you have any connections out there who are able to help.

Best regards.

Sincerely yours,

Tracy Miller

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BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK, N. Y. 10016

March 15, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Edith:

To clear up the Rattner situation:

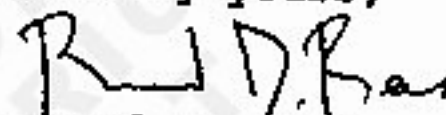
1. You have a key to Mr. Rattner's vault at Manhattan Storage Warehouse. Will you please turn the key over to me.
2. In connection with Mr. Rattner's oil paintings, sculpture, watercolors, gouaches, lithographs, etc., please turn these over to the representative of Manhattan Storage Warehouse who will call for them at a time fixed by you and me. Once we agree on the time, I will notify the warehouse to have a truck available.

In order to save time on the part of the truckman, and your time as well, will you please prepare a list, in duplicate, of exactly what you are returning to Mr. Rattner.

I would like to have this matter expedited and delivery made before next Wednesday evening.

Kind regards.

Sincerely yours,


Bernard J. Reis

BJR:rbm

The above letter, written by Mr. Reis, expresses my wishes and I would like you to do what he says.


Abraham Rattner

Print to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 1, 1968

Mr. Paul Love, Gallery Director
Department of Art, Kresge Art Center
Michigan State University
East Lansing, Michigan 48823

Dear Mr. Love:

Indeed, I got to Parke-Bernet in time to spend \$14,000. on one smallish Stuart Davis - and had just enough time to make my plane to Coral Gables, Florida, where I was to give a talk. Actually, I stayed on 3 full days in the hope of getting a beautiful suntan plus the rest and the relaxed feeling I get when I leave the Gallery and all the problems, etc.

You are very fortunate that your exhibition plans are not immediate as we have been unable to ship or receive any deliveries of works of art due to the art truckers' strike in New York, which has blocked all activities, including personal visits to the warehouses where many of us have works of art stored. C'est la vie in "Fun City", so named by one of our top officials.

In due time I will select the watercolors to complete your list and will also include the other items you mentioned in your letter of March 15th. As soon as we relax from our current strike problems, I will send you the complete list. Will you also let me know whether you want a complete set of photographs ordered for you. Since we have - or rather our photographer has in his possession - negatives of the majority you chose, there will be a charge of only \$1.50 per print, which have to be ordered almost a month in advance of your exhibition.

It was good to see you again and I really look forward to the exhibition, with the hope of having time to attend the opening.

With best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

HERBERT S. ADLER
424 EAST 82ND STREET
NEW YORK, N. Y. 10022

March 13, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

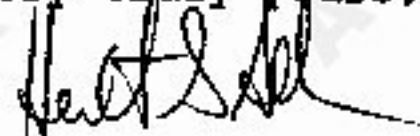
Dear Mrs. Halpert,

Please accept my sincere thanks for the amount of time and consideration that you gave me on my visit to your gallery this afternoon. I hope that I will never cause you the annoyance that certain "art historians" have created.

I am really happy to own a Shahn drawing, and I hope its purchase is the first of many works of art that I will acquire from your gallery.

Again many thanks, I remain,

Very truly yours,



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Boston

apj

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April 2, 1968

→ Mrs. Stephen Stone
Boston University
School of Fine and Applied Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

Dear Mrs. Stone:

As you requested, I am supplying below the current valuation for insurance purposes of the Max Weber painting in your collection.

UNDER THE CANOPY Gouache 4 x 6" \$1400.

Sincerely yours,

EGH/cm

March 25, 1968

Mr. L. L. Scruggs
Athens Insurers, Inc.
West Clayton Street
Athens, Georgia 30601

Dear Mr. Scruggs:

As you know we have had a loan of 44 items from The Downtown Gallery for exhibition at the Georgia Museum of Art. These works are valued at \$250,000 and they have been insured on our all-risks fine arts floater policy since January 23. Although my letter suggests the coverage extend to April 15, I suggest that you plan to keep these on our policy until further notice as they are still in storage at the Georgia Museum of Art since a warehouseman's strike in New York prevents their return to Mrs. Edith Halpert and The Downtown Gallery. You will be notified upon the safe return of these works to the custody of The Downtown Gallery.

Thirty-one drawings by Richard Diebenkorn on loan to the Georgia Museum of Art from the Peindexter Gallery will be shipped forward early this week to the Kansas City Art Institute. Coverage on these drawings should extend through April 15, 1968 — until safe delivery of these works is confirmed by the Director of Exhibitions at the Kansas City Art Institute.

We appreciate your cooperation and service in these matters.

Cordially,

William D. Paul, Jr.

William D. Paul, Jr.

WDPJr/sp

cc: Mr. Allan Barber, Treasurer
Mr. Harold Fendren, Peindexter Gallery
Mr. Louis T. Griffith, Dean, University Relations
Mrs. Edith Halpert, The Downtown Gallery ✓
Mr. Alfred H. Holbrook, Director, Georgia Museum of Art

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ANKRUM GALLERY

65
940 N. LA CIENEGA BLVD. • OLympia 7-1549
LOS ANGELES, CALIFORNIA 90069

MAR. 21, 1968



Dear Downtown Gallery

This envelope containing the
check for \$400.⁰⁰ appeared mysteriously
on our desk - between the pages of
a catalogue you sent!!

Much love to all - will write
to Edith soon -

Joan

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researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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THE UNIVERSITY OF VERMONT
ROBERT HULL FLEMING MUSEUM
BURLINGTON, VERMONT 05401

12 March 1968

Pl. m. 10
Sam
Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Our museum is interested in updating its files on artists in Vermont. Should you have records of any artists, either living or deceased, who have maintained full or part-time residence in Vermont, we would greatly appreciate receiving this information.

Thank you very much for your cooperation.

Sincerely yours,

Maida H. Wedell

Mrs. Eric J. Wedell
Assistant to the Director

- 2 -

we of meeting you when it is convenient for you to stop
off at the Gallery.

Sincerely yours,

March 14, 1968

BCH/27

Mr. Markus Low
Geigy Chemical Corporation
Ardsley-on-Hudson, New York

Dear Mr. Low:

Someone has recently referred to us an article which appeared in The New York Times on November 22, 1967, regarding the excellent collection of works of art you have assembled for the Geigy Chemical Corporation. The names of four artists appear in this article, one of whom is Stuart Davis, who joined this Gallery in 1927 and whose estate (after his death in 1964) has continued this long association.

We maintain complete archives on each artist and are a source of information for museums, universities and scholars - and work closely with the Archives of American Art in Detroit (and now with an office in New York City) as well as the Smithsonian Institution.

We seem to have no record of the Davis in your collection and would be most grateful if you would send us the pertinent data, including the title of the painting, date of execution and the dimensions and medium. We would also appreciate a photograph of the painting so that this could be added to our various books, etc.

I hope you will be good enough to cooperate with us in the matter and we will be glad to pay for the print, which I hope you will send us.

Also, if you are interested in seeing examples by all the artists listed at the bottom of our letterhead, we will be delighted to have you pay us a visit. At least one example by each artist is on view constantly, together with a few examples of our American Folk Art collection.

In closing, I repeat that I would be most grateful for the Davis information and I thought you might be interested in obtaining for your records the biographical notes, which include the names of publications in which examples appeared as well as a list of the museums in which he is represented.

I look forward to hearing from you - and also to the please-

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Mrs. Ralph J. de Golier
Vineyard Haven, Box 771
Martha's Vineyard, Massachusetts

March 27, 1968

Mrs Edith Kregor Halpert
The Mountains Gallery
465 Park Ave
New York, N.Y. 10022

Dear Mrs Halpert:

Received
your letter to day. I will be
in to see you Saturday
morning March 30th, and if by
chance I cannot get to New
York, will be in to see you
April 2, on Tuesday in the
morning. Sincerely yours
Mary Ann de Golier

March 25, 1968

Mr. Richard P. Tatar
103 Oakland Avenue
Gloversville, New York

Dear Mr. Tatar:

I am sorry that, in the confusion of changing help in the Gallery, your letter has just been called to my attention and I apologize for the delay.

The photographs you requested are enclosed together with the provenance on all three items.

I have examined several of the other Stasacks and can assure you that it is the nature of the liquitex to have slight variations in the texture surface. As a matter of fact, a number of artists are using this medium as a contrast to oil impasto.

It was good to see you and I hope you are planning another visit in the near future.

Best regards.

Sincerely yours,

EGH/tm

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THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE, NEW MEXICO 87106

DEPARTMENT OF ART

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March 13, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue (Ritz Concourse)
New York, New York

Dear Edith:

We would like to purchase, for research purposes, a photograph of the 14X11 gouache of Vanzetti seated in a chair by Shahn.

Thank you very much.

Sincerely,


Van Deren Coke
Chairman

VDC:me

Sent
4/15/68

RODALE PRESS

INC., ORGANIC PARK • EMMAUS, PENNA. 18049
AREA CODE 215 TELEPHONES 965-9881 OR 965-2400

April 1, 1968

Miss E. G. Halpert
THE DOWNTOWN GALLERY
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

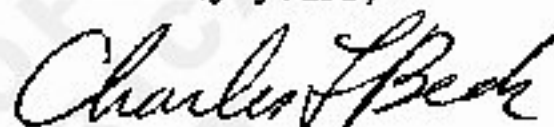
Your letter was deeply appreciated. There should be no problem in arranging a trip to New York, however, I think we had better clear away a few of the possible problems before making plans:

You do not have transparencies of any of the available works, therefore, it would appear to be essential that we borrow the paintings or arrange to have them photographed. Either alternative might prove awkward. If we borrowed them, we would have to hold them for at least a month. The alternative--bringing along our own photographer or hiring a New York studio to handle it, would be expensive and results would be uncertain. There might have to be several shootings to assure proper reproductive fidelity. I'd prefer to work from the original if possible.

Our interest undoubtedly would focus on the paintings (landscapes, still lifes, portraits, etc.). These would be more easily transportable and more adaptable to cover handling. I can't rule out any media until I see them--but first we should determine whether it is practical to borrow originals, and also what fees would be involved.

Please advise at your earliest convenience and perhaps we shall be able to get together in mid-April.

Cordially yours,



Charles F. Beck
Creative Director

CFB: gjh

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SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW,
WASHINGTON, D. C.

March 25, 1968

Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

I have just been speaking to Don, who is going to see you on April 2. Of course, we are all thrilled at the gift of the George L. K. Morris Industrial Landscape, which our Art Commission committee approved at its meeting last Monday. We have the spot for it saved, for the opening show.

We are also saving a spot for the Walt Kuhn, which you offered to lend to us. It will add a lot to our survey, as will the Kuniyoshi.

Concerning the Kuniyoshi: we are very seriously interested in upgrading our representation in our permanent collection, as you know, and I think I can go pretty well along the road toward acquiring the Circus Girl Resting. It would make our opening show much more impressive if we could designate the painting as something more than a routine loan.

I am still not sure about its price, and I fear in any case its full price is beyond us, but I could make a down payment of the small Kuniyoshi (Nude at Door) which we bought for \$3000, plus \$5000 currently in our purchase funds. After July 1, I could manage another 1 installment on about the same scale.

Is there any possibility that the painting could be brought within our range by a contribution from you (or the Downtown Gallery) either this year or next?

I look forward to your thoughts, and also to anything you have to tell Don on the subject when he sees you next.

With all our best,

Sincerely,



David W. Scott, Director
National Collection of Fine Arts

April 1, 1968

Chase Manhattan Bank
410 Park Avenue
New York

Gentlemen:

Please have a check book made up for us, as
per sample attached.

We would appreciate that you advise the proper
department, not to charge us for same.

The last check book made up for us, was charged
to us erroneously.

Thank you.

Yours truly,

THE DOWNTOWN GALLERY INC.

encl.

Bookkeeper

MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

318-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0324, LINCOLN 7-7424

March 16, 1968

Mrs. Edith Gregor Halpert
136 West 56th Street
New York, New York 10022

Dear Edith:

Thank you for the return receipt of the Bakota. I was surprised at your comment concerning how highly polished the piece was. Actually, we didn't polish it at all. . . merely cleaned it a little. It was just fine the way it was.

Jacob Kainen told me of the nice visit he had with you recently. I hope you will be free the next time I come up to New York.

Enclosed are a few of the brochures I produced for our little Ben Shahn show. I hope you like it. The show looks very nice.

With very best wishes.

Sincerely,

Warren M. Robbins

Warren M. Robbins

WMR:o

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view to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 50 years after the date of sale.

I hope you will have occasion to be in New York before long and that you will pay us a visit. It will be a pleasure to meet you.

Sincerely yours,
March 22, 1968

Mrs. Elizabeth W. Rochow, Director
Davenport Municipal Art Gallery
1337 West Twelfth Street
Davenport, Iowa 52804

EGH/tm

Dear Mrs. Rochow:

I now have both your letters before me and was very pleased to learn that you are promoting the excellent program mentioned - and what is equally important (or maybe more so from a monetary standpoint) is the fact that you have an interested group of "Friends of Art". No doubt you are aware of the fact that with so many new museums established in the last few years and the prospect of a great many more in the near future - the latter a new program established by the organization of the assembled business corporations, which have budgets set aside for putting up gallery buildings for the smaller universities and colleges, which have no facilities at present - obviously it will become quite difficult to obtain many of the artists you have listed. This is particularly so of the so-called "first wave" of modern artists in America, many of whom are associated with this gallery.

As I am taking care of my accumulated dictation in my apartment (this is Sunday) I cannot make the selection of photographs, but I will attend to the latter on Tuesday (the gallery is closed on Mondays) for your consideration. I deeply regret that we have very few paintings by our "old masters" within your price range - but perhaps I will be able to locate some smaller, but equally impressive, examples of their work. In any event, I will send you photographs of whatever I have available, as we have a number of each of these artists' work in various exhibitions around the country and have promised others in the ensuing months. I am listing the names of the artists referred to:

- Charles Burchard
- Margaret Hartley
- Walt Kuhn
- John Marin
- Georgia O'Keeffe
- Charles Sheeler
- Max Weber

Also, if I can find an extra catalog of the Anna Carter exhibition, which covered our entire gallery roster, I will enclose it so that you have a complete report of the artists we represent.

eva lee gallery inc.

450 great neck road great neck, n. y. 11021 516-482-3360

oils - water colors

sculptures - graphics

custom framing

April 2, 1968

Mrs. Edith Halpert
% Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Just a fast note in great haste to tell you that I am terribly sorry that I was unable to see you before my trip, but my desk is still piled five miles high and I am just walking out and leaving the mess, because I know that when I come back rested on the 15th, it will be easier to untangle. I will call you then, so please forgive me.

Best regards.



Eva

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March 14, 1968

Mr. Alfred H. Holbrook
Georgia Museum of Art
The University of Georgia
Athens, Georgia

Dear Mr. Holbrook:

I was glad to hear from you and to hear the good news of the opening of the Georgia Museum of Art.

Indeed, I will be delighted to attend the ceremony and more so to see you and Mrs. Holbrook. Please be sure to send me the announcement late in October so that I can mark my calendar accordingly.

Incidentally - if I may be crude - I was rather shocked to hear that practically all the loans we made to your exhibition are being returned and no acquisitions were made by the institution or by visiting viewers. Naturally, it is hard on the dealer to devote so much time in working on an exhibition of that size, involving tremendous amounts of clerical work, etc. However, I was greatly impressed with Mr. Paul, who is really dedicated to his job, a quality that is becoming rare in this field.

Best regards.

Sincerely yours,

EGH/tm

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March 26, 1968

Mr. W. White
The Diners Club Inc.
P.O. Box 829, Ansonia Station
New York, New York 10023

Dear Sir:

Please note that our check in full payment of our Diners Club account was sent, together with a letter, to Mr. Richard L. Hunt of your Collection Department, who had also written about this matter.

If you and Mr. Hunt will coordinate your activities and refer to your files, you will find reference to several telephone calls and letters from this Gallery, requesting itemized bills. Had any of our correspondence been honored, there would have been no delay in payment.

Sincerely yours,

Tracy Miller

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March 26, 1968

Mr. Tom Armstrong, Curator
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mr. Armstrong:

Because I have been out of town recently, I am just about catching up with my correspondence - in my apartment on Sunday evening.

I did hunt through our records and could find no reference to Charles Hofmann. My earlier stock books are in storage together with the sales invoices of the period and, despite all efforts to get into the warehouse, I have not succeeded because of the current truckers' strike, with picket lines to make sure that no one enters.

As soon as I have access and can locate any reference to Hofmann, I will communicate with you.

Also, I hope to get all our books in good order so that I can show you and Mr. Peter Brown what we have available.

Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 50 years after the date of sale.

March 20, 1968

O. E. Nelson
1616 York Avenue
New York, New York

Dear Sir:

We would like to order one print of your negative number 9926. This is a Stuart Davis painting entitled UNFINISHED BUSINESS.

As the deadline for a catalog is imminent, may we ask that you forward this directly, with your bill, to:

Mr. Marvin Sadik, Director
Museum of Art
University of Connecticut
Storrs, Connecticut 06268

Thank you very much for your cooperation.

Sincerely yours,

Tracy Miller

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UNIVERSITY OF MIAMI
CORAL GABLES, FLORIDA 33124

DIVISION OF CONTINUING EDUCATION
P. O. BOX 8008

March 29, 1968

Mrs. E. G. Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

The business office of the University has contacted me about the check for your plane fare to Miami and return, and they have requested an invoice. This has not always been asked in the past, but unfortunately the privilege was abused by some, and now an invoice is necessary. Just as soon as you can send me one, I will have a check issued and mailed to you.

It was a pleasure meeting you, and I do hope your visit here gave you some of the rest and relaxation you needed.

Sincerely,

Dorothy Banks
Dorothy Banks
Program Coordinator

DB:mp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ART SHOP

THE DE YOUNG MUSEUM SOCIETY

Golden Gate Park,
San Francisco, California 94118

March 19, 1968

The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Sir:

In June of this year we are having the American Watercolor Show here. Among the paintings being shown are the following from your gallery:

John Marin "Palisades on Hudson" 1914
" " "Grey Rock, Blue Grey Sea and Boat" 1938
" " "Downtown, New York" 1911

Arthur G. Dove...there are 12 paintings of his from your gallery so I will not list them by title.

Do you have any reproductions or postcards of the above? If so, would you please send us a copy of each with the price.

If you do not carry them and they have been published commercially, would you please send us the name and address of your publisher.

Thank you very much.

Yours truly,

Leroy Dutro
Leroy Dutro
Manager

LD/scm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

D. THE JUNIOR COMMITTEE BENEFIT COSTUME SUPPER DANCE

will be the party of the year and will be of tremendous value in creating a larger acquaintance for the school, especially among young people.

E. FALL BENEFIT

In order to hold the audience we have built up with the three Lenox Hill-Skowhegan Exhibitions we will have another exhibition - possibly an auction - in the fall of 1968.

F. AULT PARTY

Special thanks and appreciation to Isabel and Lee Ault for their willingness to have another party to interest new friends in the School and revitalize the Advisory Committee. As you know, at the first party our much loved Walter Murch was taken with a fatal stroke.

3. Minutes, Meeting of January 10, 1968

Moved: by Edward Turner that the reading of the minutes of the last meeting be waived. Seconded by Ellen Johnston.

Voted: Unanimously Approved.

4. Director's Report

A. BUDGET

Mr. Eastman explained that the new accountants had not finished the audit but hope to have it done within a week or ten days. He suggested that the Board give the Budget Committee the right to approve the budget without calling a full Board Meeting.

It was moved by Kingsbury Browne, Jr., that the Budget Committee be empowered to approve the Budget without a full Board Meeting. Seconded by Lee Ault.

Voted: Unanimously Approved.

B. PROPOSED CHANGE IN THE BY-LAWS

It was suggested by Charles Harkins as a result of the Fund Study that the By-Laws be changed to enable us to have 30 instead of 21 Trustees and to elect a Chairman of the Board.

PRESBYTERIAN LIFE

MARY SEYK
Associate Editor

Published by The United Presbyterian Church in the United States of America

WITHERSPOON BUILDING, PHILADELPHIA, PENNSYLVANIA 19107

March 12, 1968

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Presbyterian Life is planning to use in the April 1 issue a drawing by Ben Shahn entitled Te Deum. The engraver was able to use a reproduction in a book of Shahn's graphics published by George Braziller, Inc. The book lists Mr. Jack Lawrence as the owner; however, the publisher was unable to give us an address for Mr. Lawrence.

Yesterday I suddenly realized that permission had not been gotten from anybody to use this drawing. I finally found several Mr. Lawrences in the New York telephone directory. Fortunately, the first one I called was the owner of Te Deum. He said he is perfectly willing to abide by your decision. I am very hopeful that you will see no problems in giving us this permission.

As you know, we have used Ben Shahn's work before and also a painting by Abraham Rattner from your gallery. I hope to pay you a visit quite soon to look at some of your Zorach sculpture.

Cordially,

Mary Seyk

MS:pk

Please initial your permission & return in enclosed envelope.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Handwritten signature
Handwritten initials
April 3, 1968

Mrs. S. S. Spivack
Long Lane
Far Hills, New Jersey

Dear Mrs. Spivack:

Thank you for sending us a check for the three items, which has been credited to your account and the artists or estates will be paid accordingly.

I am enclosing biographical notes, which incorporate all the pertinent data about each of the artists.

Sincerely yours,

EGH/cm

Handwritten signature

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 20, 1965

Jack

Appraisals

Dear Edith -

Here's the list again - just cleaned up and clearer. Prices have been copied from the yellow sheet as you gave them. All that remains now is to fill in the MISCELLANEOUS section. Thanks.

Don't forget to sign it!

Love
Jack

THE CYBELL LAWRENCE



D. GORDON JOHNSTON, M. D.

WILLIAM J. THORPE, M. D.

WILLIAM F. BURGOS, M. D.

PATHOLOGICAL ANATOMY
CLINICAL PATHOLOGY
DIAGNOSTIC RADIOISOTOPES

3003 LOMA VISTA ROAD, VENTURA, CALIF. 93003. PHONE 548-2781

March 25, 1968

The Downtown Gallery, Inc.
465 Park Avenue
New York, New York 10022


Dear Mrs. Halpert:

Enclosed is the balance of the payment on the Ben Shahn (immigrant).

We are grateful to you for the time you spent with me last week
and for the assistance you have given us in acquiring a beautiful
piece of work.

We hope it will be our good fortune to visit with you again.

Very sincerely yours,


D. GORDON JOHNSTON, M. D.

DGJ/rd

Paid in Full
mk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

26 March 1968

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith,

We now have photographs of all paintings except the following:

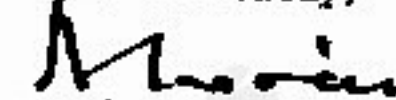
Stella	<u>Still-Life</u>
Kuniyoshi	Crow and Snake
Davis	<u>Unfinished Business</u>
Guglielmi	<u>Waiting Woman</u>

I am afraid that the reproduction of the Guglielmi, which I am returning herewith, cannot be used for reproduction.

✓ I also am looking forward to information concerning the loan of the pictures--whether by the Gallery or by you personally.

With affectionate regards,

Yours sincerely,



Marvin S. Sadik
Director

MSS:ekp

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

Mrs. Earle Horter

310 West Mortler Street, Philadelphia, Pa. 19119

(March 5, 1965)

Mrs. Edith Halpern
Down Town Gallery
New York, N. Y.

Dear Mrs. Halpern:

Thank you so much for
acceding to my request to offer advice
as to the insurance value of the Sheelers.
It was Dr. Evan Turner's suggestion that
I ask you.

These pictures are being borrowed
by the Smithsonian for the Sheeler
exhibition which is to go to three
cities

1. "Church Street BL" - 1922 10,000.
Oil (under glass)
16" x 18 1/2"
2. "Flower Forms" - 1924 11,000
Oil (under glass)
23 1/2" x 19 1/4"

I shall be very grateful to
you for the desired information.

Sincerely,

Elizabeth Lentz Horter,

[Mrs. Earle -

March 14, 1968

- 2 -

Dear Helen:

I have been quite disturbed about getting no word from you despite two letters. I mailed you within the last five or six weeks.

Several times I was tempted to communicate with Engelman, but since - as I mentioned in my previous letter - I did not want to do so without getting your permission. The reason for this was to check with him about the situation relating to the tax deductions. Again, as I mentioned, a good many of our invoices are either made out in the name of Dr. Milton Kramer; others to Dr. and Mrs. Milton Kramer; and a relatively smaller number in your name alone. Naturally, I do not want to create any confusion and thought it best not to show him our records, as I want your opinion in the matter.

I am glad you agreed to lend some of the Doves to the exhibitions. He has become one of the most popular artists in America and the Museum of Modern Art, to whom we lent a limited number of paintings due to the fact that the show is to travel for a year or so, is but one of several exhibitions scheduled among others which include a large percentage of his work in group exhibitions, etc.

If I ever can manage a vacation, I am planning to spend it in Israel for two reasons - 1. to visit with you after all this lengthy period; and 2. to see the museum area collectively in Jerusalem. I miss you very much, but am glad that you are wise enough to establish your life in a happy environment. How about sending me a few snapshots of the work you are doing? I would love to see what you have produced in the past year or so. I am flying to Florida, where I was asked to give a lecture and I will cheat by spending two extra days (weekend) to get some sunshine and a rest. Unfortunately, my so-called partnership plans are all washed up because I am an old-fashioned idiot, who treats everybody, and after lengthy and expensive negotiations

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. Because our group of artists cannot depend on out of town publicity any more, we require purchase or sales guarantees - a percentage of the overall collection representing a very low figure relatively - to make up for the loss of sales while the paintings, sculptures, etc. are removed from the Gallery. So far the actual results have always been below the low guarantee - including museum acquisitions and purchases made by the visiting public and members of the institution who eventually present the object to the local museum, university or whatever.

This matter can be discussed at greater length next weekend when I plan to spend several days in Coral Gables after my March 15th lecture and when we can go into the various details.

I look forward to seeing you on Thursday or Friday.

Sincerely yours,

EGH/tm

The names of the artists on our poster appear at the bottom of this letterhead, but it occurred to me that you might be interested in seeing a check list of an exhibition we sent out several months ago, which proved to be one of the most successful shows in their and our careers. The press reviews were the most enthusiastic I have ever seen and we were delighted with these as well as the enormous acquisitions which resulted from the exhibition.

The conditions for such major exhibitions are more or less routine - accepted by all the exhibiting institutions.

1. We prefer to have the selection made by one of the officials of the museum or university gallery, who is acquainted with the needs in the specific area; or if that is not feasible, we send photographs and biographical notes to make sure that our selection suits the museum.

2. All the packing and shipping charges are the responsibility of the institution borrowing the show, as well as the catalog expenses, etc.

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Miss Stella Adler, New York
Joe and Emily, New York
Art Department, University of Miami
Coral Gables, Florida 33124

Dear Miss Adler:
Indeed, I promised Dr. Friedlander an exhibition of American art representing our poster and covering a period of the 19th and 20th centuries, dated in the U.S.A.

April 2, 1968

Mr. Marvin Sadik
Museum of Art
University of Connecticut
Storrs, Connecticut

Dear Mr. Sadik:

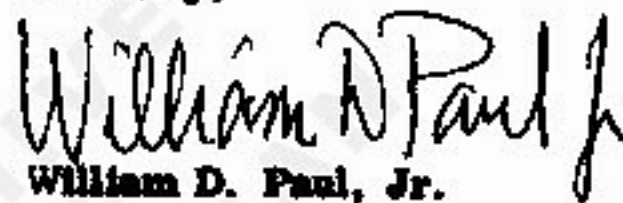
Thank you so much for your telephone call of April 1 requesting
a photograph of:

O. LOUIS GUGLIELMI
Waiting Women, 1946
Oil on Canvas
28 X 30½ inches

We have called a photographer and hopefully, the photograph will be in
the mail to you within the next few days.

Upon authorization from Mrs. Halpert at The Downtown Gallery
arrangements will be made for shipment of this painting according to your
instructions.

Cordially,


William D. Paul, Jr.

WDPJr/ap
cc: Mrs. Edith Halpert

rior to publishing information regarding sales transactions,
attendees are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NCEA

March 26, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

This is just a note to say that I am so sorry to have missed you on the two days I was in New York (the 15th and 16th). No urgent Sheeler business or news to report, but I did want to see you. As my schedule now stands, I'll be back in New York on the 9th of April, and possibly the afternoon of the 8th. This trip is crammed with other business, but I do hope you will have time to tuck in a visit, cocktail, luncheon or something with me. May I call you later?

I was good to see Tracy back in command. He was, as always, the perfect help with the few minor details that needed clearing up.

Harry Lowe
Curator of Exhibits

P.S. I hate to say it, but we're very close to catalogue deadline, and need for all loan forms.

4 April 68

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BOSTON UNIVERSITY



SCHOOL OF FINE AND APPLIED ARTS

686 Commonwealth Avenue, BOSTON, MASSACHUSETTS 02215

CHARLES RIVER CAMPUS

March 25, 1968

Dear Tracy,

Thank you for your letter of March 14.

I certainly hope that Mrs. Halpert will have a restful vacation.

The Weber gouache is dated on the back with a rubber stamp and reads October 1930. Also marked "Beneath The Canopy" #2.

I hope that is some help to you. The painting is unsigned unless the signature has been covered by the frame.

Am hoping to go to New York for a day soon and will stop in.

Kindest regards,

Sylvia Stearns

(400)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 50 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 19, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

My dear Edith:

I am pleased that everyone here agrees that Morris' "Industrial Landscape, 1936" should be a part of our collection. The painting fits in well with our roots of abstract art section and is above all a particularly handsome picture. I hope that George Marris is also enthusiastic about our selection and I know you are, as you suggested the landscape to me in the first place. The painting can perhaps be sent along with the other oils that are coming to Washington from your gallery.

What about the Kuniyoshi? Is it possible to work out a purchase gift relationship? I plan to be in New York the afternoon of April 2nd and will stop by to see you. Enclosed with this note are the photographs of the Morris paintings we did not select for the collection.

Love to you



Donald McClelland
Associate Curator
Lending Program

Enclosure

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N.Y. 10021

TO: Board of Trustees

DATE: March 28, 1968

SUBJECT: Board Meeting

2:30 PM, Wednesday, April 10, 1968
Board Room
Whitney Museum of American Art
945 Madison Avenue (at 75th Street)
New York, New York

Agenda

1. Reading and Approval of Minutes, March 26, 1968 Meeting.
2. Consideration of various aspects and implementation of The Report made by Charles Harkins of Holland Estill and Co., which was unanimously approved and accepted at The Meeting of The Board on March 26, 1968.
3. Other Business.

Please cut off and return in enclosed envelope.

-
1. I shall be able to attend the April 10, 1968 Meeting _____.
 2. I shall not be able to attend the April 10, 1968 Meeting _____.

DATE: _____ SIGNED: _____

March 20, 1968

Mr. Lynn E. Springer
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Mr. Springer:

I am sorry to be so late in answering your letter, but since we did not receive a photograph nor a record of a purchase made by the City Art Museum, nor the catalog to which you referred, I cannot be specific.

However, in going through various records, I find a photograph of a Spencer painting entitled GAS HOUSE DISTRICT, dated 1932 - oil - measuring 30 x 40". It is marked as a gift made by Mr. and Mrs. Gordon Hertelot to the City Art Museum of St. Louis. Also, in the provenance I found that, among many museum exhibitions in which this painting has been shown, the City Art Museum is listed in June, 1933. Thus, there is every reason to believe that this is the same painting, as there is nothing else bearing that title.

Sincerely yours,

EGR/tm

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DAVENPORT MUNICIPAL ART GALLERY

Mrs. Halpert

Page 2

Thank you very much for your help. May we have the photographs by April 3 at the latest, (rather than March 30).

Sincerely yours,

Elizabeth M. Rochow

(Mrs.) Elizabeth M. Rochow
Director

EMR/dd
Enc.

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March 23, 1968

Mr. Albert Christ-Janer
Pratt Institute
Brooklyn, N.Y. 11203

Dear Albert:

When I returned from Florida where I was scheduled for a
lecture, Tracy Miller referred your correspondence to me.

Much as I would like to cooperate with you it would be im-
possible for me to undertake the exhibition you suggested,
as that would set a precedent which a number of our artists
would resent for showing works of art by artists associated
with other galleries. I am sure you will understand.

How about paying me a visit with your charming wife Virginia.
I finally got a cook - after a six month effort. I would
be delighted to have you both for dinner.

Best regards.

As ever,

BCH/12

March 27, 1968

Mr. Abraham Joel Tobias
98-51 65th Avenue
Rego Park, L.I., N.Y. 11374

Dear Mr. Tobias:

I am sorry to tell you that something has come up and Mrs. Halpert will not be able to meet with you on Saturday evening as planned.

I tried to reach you by phone and was told that you would be away all week, so am taking this means of getting in touch with you.

We will contact you shortly with regard to making another appointment.

Thanks for understanding.

Sincerely yours,

Tracy Miller

SMITHSONIAN INSTITUTION
UNITED STATES NATIONAL MUSEUM
WASHINGTON, D. C. 20560

March 14, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Mr. Ripley has passed on to me your letter of March 8th concerning the Arthur Dove house in Centerport, L. I., which belongs to Mrs. Dove's sister, Mrs. Rehm.

Your reference to the "Historical Preservation Committee in Washington" presumably refers to the National Trust for Historic Preservation. At one time I was the chief Executive Officer of the National Trust, before coming to the Smithsonian, and I keep closely in touch with my former colleagues there. I telephoned them this morning, and have learned authoritatively that the National Trust is not planning to buy the house nor to make the house into a memorial to Mr. Dove. The Trust's interest is simply a helpful one, and has been expressed informally to Mr. Leonard T. Stevenson, President of the Centerport Civic Association. The National Trust would be willing to run a picture of the house in its quarterly magazine, and give publicity to the fact that the town of Centerport and Mr. Stevenson are interested in having the building preserved. I must reiterate, however, that the National Trust is not able to purchase the house nor is it willing to receive the house even offered as a gift, unless the gift were accompanied by a large capital sum that would yield an income sufficient to pay for the property's maintenance.

We feel in Washington that the problem is a local one, and that it is up to Centerport and preservation organizations in the Long Island area, if the building is to be preserved as a memorial to Arthur Dove.

I can only suggest that Mr. Stevenson or Mrs. Rehm send a good photograph of the house to the National Trust for Historic Preservation, and material for a news story. The National Trust will

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THE DOWNTOWN GALLERY

Established 1924

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 1-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

March 13, 1968

Miss Mary Seth, Associate Editor
Presbyterian Life
Witherspoon Building
Philadelphia, Pennsylvania 19107

Dear Miss Seth:

I am so delighted that you obtained the approval of Jack Lawrence for the reproduction of *TE DEUM* by Ben Shahn. As the artist's agent, we add our approval as well. However, we would like to have you sign one copy of this letter to indicate that the permission for the reproduction relates specifically only to the April 1st issue of *Presbyterian Life*.

Thank you for your courtesy.

Sincerely yours,

EGH/cn

Agreed:

Date:

Mary Seth
March 15, 1968

DAVIS • DOVE • KUNIYOSHI • G. I. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORIS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MUSEUM OF AFRICAN ART

FREDERICK DOUGLASS INSTITUTE OF NEGRO ARTS & HISTORY

316-318 A STREET, NORTHEAST, CAPITOL HILL, WASHINGTON, D. C. 20002

LINCOLN 7-0324, LINCOLN 7-7424

March 15, 1968

*Just in case you should happen to be
in town on this day, drop by to join
Washington's assembled Museum crowd
Warren*

As has been the custom during the last several years, the directors and principal officials of Washington museums have met informally at an annual reception--usually hosted by the National Collection of Fine Arts at Barney Studio House.

The Museum of African Art is pleased to be the host for this year's reception and to invite you to join your colleagues at such a gathering on:

Friday, March 29, 5-7 p.m.

The address is:

316 A Street, Northeast, on Capitol Hill

Street parking should be readily available at that time of day. If not, we have been extended the courtesy to use the Supreme Court parking lot in the 200 block of A Street, Northeast.

We hope you will be free to attend.

Sincerely,

Warren M. Robbins
Director

Please respond (547-0300)

Printed to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

- 2 -

I am sorry to be difficult about the "not for sale" items, but I am sure you will understand my problem. However, for the artist's sake and his reputation, it seems much more logical to have outstanding, larger examples; don't you think so? In any event, I would be most grateful if you would let me know the combined final decision.

April 1, 1968

Dr. David W. Scott, Director
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

With best regards.

Dear David:

No doubt you have heard about our current (6-week long) truckers' strike - with pickets surrounding warehouses, etc. and with no means on our part to ship or receive any works of art from or to New York. This experience has all of us in a dither and a number of exhibitions are being postponed, etc.

EGH/cw

I assume a Washington truck will pick up the loans from us. However, at the moment I am considerably confused because the selections vary from letter to letter and frankly I don't know the final choice. We started with the following:

Walt Kuhn	BAREBACK RIDER, c.1928
O'Keeffe	POPPIES, 1950
Weber	NEW YORK, 1912
Spencer	STUDIO TABLE, 1925
Marin	RELATING TO BROOKLYN BRIDGE, 1928
Kuniyoshi	CIRCUS GIRL RESTING, 1931

The Feininger, as I mentioned, is hanging in my home and since I do not represent this artist or the estate - and the picture is not for sale under any circumstances - I have crossed it out from the beginning. Again, I must repeat that the Kuniyoshi CIRCUS GIRL RESTING is not for sale and the deal that you suggested of trading the smaller example and getting someone or yours truly to take care of the difference is not feasible, as I cannot give up this painting after having promised to incorporate it with a group to be given via my will.

I have been waiting to see George Morris once again to check on his final wishes in relation to my suggestion that he present a painting to the Smithsonian. He selected several possibilities, preferring an early example so that it would fit in with the ROOTS. A few days ago I received a letter from Don with a photograph enclosed, which I will have to refer to George Morris as he had something else in mind. In any event, I will get going on this immediately and will let you know his final decision.

of sculpture - cigar store figures, trade signs, weather-vanes in metal or in wood, mantle ornaments, etc.

Mr. Charles F. Beck, Creative Director

Dear Mr. Beck,

Unfortunately, we have no transparencies, but perhaps the 8 x 10 photographs in black and white will be of some help to you. Because of the current strike by truckmen and especially those who are employed in the picking up, packing and delivering of works of art, we have no access to either of the two warehouses where we keep the bulk of our American Folk Art and we cannot obtain permission from the owners to enter the warehouse through the picket lines.

For your information, we established the first gallery devoted to American Folk Art just about 40 years ago and made up the bulk of the Rockefeller Collection in Williamsburg, Virginia, as well as the Shelburne Museum, with whose originator of the entire village inclusively (Mrs. Watson Webb) we worked closely. Also, many of the art museums throughout the country were served by us as well.

If by any chance you or a member of your organization could pay us a visit at the Gallery, we have quite a number of outstanding examples in various media accessible and perhaps the strike will end and we can visit the warehouse to see the others at the same time. On the other hand, if you would give me some idea of the subject matter you have in mind, I can send you black and white photos shortly. I am sure that practically every theme is covered, including single portraits, groups, landscapes, genre, still life, religious themes, vital statistics, which include birth, marriage records and mourning pictures, etc. in a great variety of painting media - oil, pastel, watercolor and ink, reverse paintings on glass, embroidery and combinations of media. Aside from the picture group, we have a large collection

April 4, 1968

Mrs. Walter Paepcke
999 Lake Shore Drive
Chicago, Illinois 60611

Dear Mrs. Paepcke:

As you may recall, the Kuniyoshi painting entitled FISH KITE was acquired by you some years ago and is still considered one of the outstanding examples of this artist's work.

The exhibition which is being organized by Mr. Roy Craven of the University of Florida will be shown subsequently at the Smithsonian Institution. Mrs. Kuniyoshi asked me to write to you as we both feel it is imperative that this important example be included - and we will both appreciate your cooperation if you will lend it.

I am enclosing a self-addressed envelope and will appreciate a direct reply, which I can show to the artist's widow.

I hope that I will have the pleasure of seeing you when you are next in New York.

Sincerely yours,

EGH/cm

THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MARYLAND 21218 TELEPHONE 301 889-1735

March 18, 1968

Mrs. Edith Halpert
Downtown Gallery
464 Park Avenue
New York, New York 10022

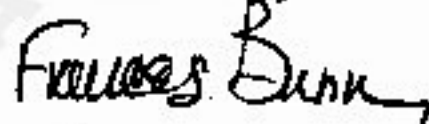
Dear Mrs. Halpert:

May we ask for the completed forms of the loan you so kindly granted for inclusion in our exhibition FROM EL GRECO TO POLLOCK: EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS. We are working on the catalogue and are in need of your information regarding Marin's DOWNTOWN, NEW YORK.

Please do not bother to answer the question concerning the bibliography.

With many thanks,

Sincerely,



Frances Bunn
Secretary
Curatorial Division

fb

P. S. In the event that you cannot lend us the Marin, will you kindly notify Miss Rosenthal at your earliest convenience?

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or dealer is living, it can be accepted that the information is published 60 years after the date of sale.

April 1, 1968

Mr. Robert L. B. Tobin
HemisFair '68
421 S. Alamo, Box 1968
San Antonio, Texas 78206

Dear Robert:

For the past two or three weeks I have been reading a good deal about your HemisFair opening and am eager to hear the latest news about your exhibition plans - referring to the American art section. Has this been dropped completely? Or have you some fascinating new plan? Do let me know.

I hope you are not knocking yourself out with the tremendous responsibility you have undertaken - and of course I hope even more so that you will have occasion to come to New York and stop off to see your old friend - yours truly.

Do let me hear from you and if there is any possibility of your coming to this city in the near future, I would be delighted to see you.

With fond regards.

As ever,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Kinigsberg
Pippin
Storin

TWO-FAMILY HOUSE
WESTCHESTER, PA. 1938
WINTER LINE

Unless noted, all are oils.

If by any chance you would like to trade paintings by art-
ists who are represented by **March 22, 1968** - or
would prefer to sell them outright - I hope you will give
me first refusal.

Mr. William B. Stevens, Curator
Wichita Art Museum

619 Stackman Drive
Wichita, Kansas
I am sorry that the visit you referred to did not come
through and look forward to seeing you on your next trip through

Dear Mr. Stevens:

Sincerely yours,

I did not answer your letter earlier since you indicated
that you would be in New York from March 15 - 18 or longer.

Enclosed you will find biographical notes together with bib-
liographies on the two artists whose work you are reprodu-
cing in the catalog. These I am sure will be of help to you.

In checking our records, I find that you have some of the
outstanding examples by outstanding artists, unless some of
these have been exchanged or sold, etc. Concentrating on
the 'old masters' and also a younger generation, I find the
following listed:

Stuart Davis	BASS ROCKS #1, 1939
Danforth	AFRICAN DAISIES, 1925 Watercolor
	BIRTH OF THE PRISM, 1919 Watercolor
Dove	SUNRISE IN NORTHPORT HARBOR, 1929
	HIGH NOON, 1944
	FORMS AGAINST SUN,
Harnett	GREY LIGHT, 1935 Watercolor
Kuniyoshi	MORTALITY AND IMMORTALITY
	REVELATION, 1949
	QUIET POOL, 1925 Drawing
Marin	STOVE AND BOUQUET, 1929
	BOATS, GULLS, 1940 Watercolor
	REGION TRINITY CHURCH, 1926-36 Watercolor
	THE FOG LIFTS, 1940
Shahn	TUNK MOUNTAINS, 1952
	BLIND BOTANIST, 1954 Tempera
Sheeler	LABYRINTH DETAIL #1 Watercolor
	THE CATASTROPHE #2, 1944 Tempera
	SKYLINE, 1950
Spencer	SIGNAL AT HIGHLAND, 1939
Zerach	QUEST, 1943 Stone
Burlin	RED THEME
Fredenthal	FLIGHT ON ROOFTOPS Watercolor
Karfiol	SCRUB PINES

DAVENPORT MUNICIPAL ART GALLERY

Page 2

Can you send us photographs of works which you might have available for this consideration? We shall return material later. We shall probably finalize the selection by actually bringing 5 or 6 works here for direct inspection, (unless one of our committee can see the art works where ever they happen to be).

The price range can be from \$2,000 to \$5,000. Some of the art works may be candidates for other purchase funds we already have in our possession.

May we count on you for your cooperation?

Will you kindly send us the photographs, sizes, media and prices at your earliest convenience. We are referring to paintings, pastels, etc. No sculpture. We would like to have all descriptive data in our hands no later than March 30.

Thank you very much.

Sincerely yours,

Elizabeth M. Rochow

(Mrs.) Elizabeth M. Rochow
Director

EMR/dd
Enc.

for the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.

March 28, 1968

Mr. James Goodman
55 East 86th Street
New York, New York 10028

Dear Mr. Goodman:

I am enclosing the two photostats of which you saw the originals at my home, where all the Harnett material is filed. As I mentioned, sometime in the near future I hope to complete the book on Harnett in order to correct the many errors in attribution which appeared in Frankenstein's first book. This will include a reprint of the galley proof of the personal attack he made on me. It will also include the report of a meeting held at my request under the auspices of the Guggenheim Foundation at which a number of trustees and the Director of the Philadelphia Museum were present - discussing our collective visit to Peto's daughter, who showed us not only negatives of Harnett's paintings which he copied, but also actual objects which he purchased at the sale of the Harnett estate and which included a few pictures and practically all of the various objects he used in his paintings - including bowls, books, masks, etc.

It might also interest you that Mrs. Harmstead, the daughter of E. Taylor Snow, Harnett's closest friend, showed me many photographs of the considerable number of paintings I purchased from her. These were sent to Snow from time to time when he produced a painting or drawing, with notations and inscriptions.

Would you be good enough to send someone for the crate containing the painting you sent to me.

Sincerely yours,

ZGH/cm

THE BALTIMORE MUSEUM OF ART
WYMAN PARK BALTIMORE MARYLAND 21218

April 1, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I was happy to receive your letter of March 28 informing us that your fine Marin EAST RIVER, 1910, will be available for our forthcoming exhibition. We will be delighted to include this work in FROM EL GRECO TO POLLOCK: EARLY AND LATE WORKS BY EUROPEAN AND AMERICAN ARTISTS?

Unfortunately I did not receive the letter to which you refer in your last communication and therefore was worried that you were ill. Now I am glad to know that everything is all right and that we will have the privilege of including a work from your personal collection.

With many thanks for your help and all good wishes,

As ever,

Gertrude Rosenthal

Gertrude Rosenthal
Chief Curator *Am. A.B.*

GR:fb

Enc: loan form in duplicate

Dictated by Miss Rosenthal

Transcribed & signed in her absence

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA


March 21, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your letter of March 19 concerning return shipment for works on loan to the Georgia Museum of Art. I am taking the liberty of forwarding a copy of your letter conveying instructions for return delivery to Miss Henrietta Schumm. Please forgive the delay in returning these works and the inconvenience caused by this delay.

Cordially,


William D. Paul, Jr.

WDPJr/ap

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

March 20, 1968

Mr. Norman Lundin
School of Art
University of Washington
Seattle, Washington 98105

Dear Mr. Lundin:

Thank you for your letter and catalog.

For many years The Downtown Gallery has concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with the Gallery since the 1930's - or earlier. At this juncture, we do not anticipate making any additions to this roster.

However, with the many galleries now in operation in New York, you should have very little trouble in making the appropriate affiliation.

Sincerely yours,

Tracy Miller

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rior to publishing information regarding sales transactions, the publisher is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

If there is anything else that I can do to help you - perhaps a small Folk Art Exhibition, which too will depend on what's to the warehouse, let me know. Meanwhile, I am enclosing a check which I hope will be of some help temporarily.

With affectionate regards to you and Aida.
April 1, 1968
As ever,

Mr. Boris Minkus
166 Newbury Street
Boston, Mass.

EGH/tm

Dear Boris:

I was happy to see you but was also distressed to hear the details of your problem.
I tried to get to the warehouse, where I know we have a number of the weather-vanes stored. However, no doubt you must have heard of the truckers' strike, which has been going on for six weeks and in addition to the fact that nothing can be picked up or delivered we cannot enter any vehicles in New York City. We have telephoned daily to the office and to the office (it is at the latter, where some of the finished weather-vanes are stored) but in both instances we were told not to go near the place even if we hired a station wagon or whatever, because pickets are surrounding each place all day.

A last, with the situation of things at the gallery, I have have been unable to get away and don't know how I can manage a trip to New York, where there are a number of the vases stored in the studio. However, it is imperative and you can rest in a room on a Sunday, I will manage somehow to get there and let you take whatever is available before we go any further.

Some time during the week I expect to see one of the big shots from the Smithsonian and will ascertain how we can get some of the molds, which are on loan - because I could not afford to continue paying the enormous storage bills - and they were very glad to hold them there until you and I agree to present the molds permanently to the institution. I will talk to their representative about the entire matter when he comes in and will ascertain how we can get them from Washington to Boston, etc. You still have a few on hand, as I recall. Why don't you try selling these temporarily and get some idea of the response? You can also take orders from the samples you have on hand. I am dictating this letter in my apartment and cannot refer to the records, which are locked up in the gallery, but will do so on Tuesday.

Incidentally, the box of tools, etc. is at Hayes' warehouse, where as I said before, we can have no access.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

March 15, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

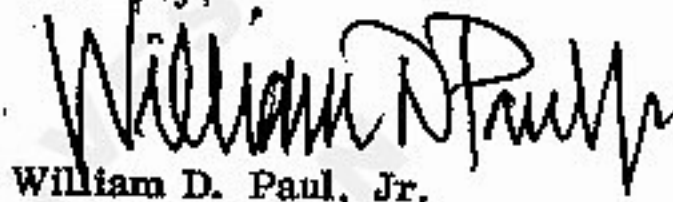
Dear Mrs. Halpert:

Because of the warehouseman's strike in New York we have been advised by Henrietta M. Schumm to delay return shipment. As soon as the strike is settled, we will send these by van as planned. If you have other suggestions or wishes, I hope you will let us know what they are. Many thanks for the loan.

This show, while not receiving smashing reviews, was very helpful and well received by our visitors — except for the one who wrote the review.

All good wishes and many, many thanks.

Cordially,



William D. Paul, Jr.

WDPJr/ap

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ANKRUM GALLERY ⁶⁵⁷ 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549



JOAN ANKRUM
AND SONS

Not for publishing information regarding sales transactions,
reservations are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Tracy,

Mr. and Mrs. Ranald MacDougall (Nanette Fabrey)
14360 Sunset Blvd.
Pacific Palisades, Calif.

Love,

Mar. 27, 1968

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Weber ABSTRACT (please note that you had this listed as a 1915 pastel and it is, in fact, a 1919 oil (10 x 8").).

Think this clears us up for the moment. The next step will be to get you the prices and/or insurance valuations and type you an official assignment form.

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Best regards,

Tracy Miller

Dear Marvin:

The last two photos (Stella and Davis) should be in your hands shortly.

One error I just discovered in your list: The Pasadena Hartley which you refer to as DESERT SCENE is actually called DESERT SCENE, NEW MEXICO.

Shahn's ATOMIC TABLE is now to be credited "Collection of Mr. R. B. Carr. (he knows he is to lend it.)"

I am listing below those items which are "Collection of The Downtown Gallery" and "Collection of Mrs. Edith Gregor Halpert". All others are "Courtesy of The Downtown Gallery".

*Brooklyn Museum of the Skull (KABUKI SERIES)
COLLECTION OF THE DOWNTOWN GALLERY:

Desert Trees

MADAME DELAUNOIS

DAFFODILS

Hartley Still Life, NEW MEXICO

DESERT SCENE, NEW MEXICO

SHELL AND SEA ANEMONES

Kunizoshi CROW AND SNAKE

Main Incoming Fog, SMALL POINT, MAINE

O'Keefe WAVE

Shahn FATHER COUGHLIN

Spencer STUDIO TABLE

Stella STILL LIFE

Weber SCULPTURES

*Davis TENEMENT SCENE

COLLECTION OF MRS. EDITH GREGOR HALPERT:

Kunizoshi THE DREAM

GIRL WEARING BANDANA

Main WEEHAWKEN SEQUENCE #7

DOWNTOWN NEW YORK - STREET MOVEMENT - RED SUN

O'Keefe RED AND GREEN III

NEW MEXICO NEAR TAOS

Price in the Mountains

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

March 12, 1968

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

I enjoyed meeting you recently when you very kindly allowed Mr. Peter Brown, Director of the Abby Aldrich Rockefeller Folk Art Collection and me to visit with you.

We are planning an exhibition of the works of the nineteenth century Pennsylvania painter, Charles Hofmann. There is a reference in the Frick Art Reference Library to a painting by him entitled "Changing Years of Childhood" which states that it was formerly in the collection of the Downtown Gallery. I realize that you are very busy especially because of your recent move to a new location, but I wondered if it would be possible to advise me of the present owner of this painting. It is the only work of this nature by Hofmann which has as yet been located. We would like to exhibit it and illustrate it in our catalogue.

Any additional information you might have concerning the works of Charles Hofmann would be greatly appreciated. There has never been a show devoted to his work and we are attempting to locate as many paintings as possible in order to establish the stages in the development of his style and define the characteristics of his mature work.

I hope you will not find this letter to be too great an imposition and that you will be able to help me.

Yours very truly,

Tom Armstrong

Tom Armstrong
Curator



GOLDEN WEST SAVINGS

AND LOAN ASSOCIATION • 1632 FRANKLIN STREET, OAKLAND, CALIFORNIA 94612 • TELEPHONE 451-3547

April 1, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Sandler's are coming to town, and we are giving you a lot of advance notice. Our one day in New York will be Monday, April 22. We should like to spend some time with you at your gallery. We have in mind acquiring an early Shahn, another Broderon, a revolving base for a statue (remember that?) and discussing a "huge" sculpture by Abbott Pattison.*

We should also be delighted to have the pleasure of your company for dinner on the evening of April 22. O.K.?

We look forward to seeing you soon.

Fondly,

(Mrs.) Marion O. Sandler
Senior Vice President

MOS:lc

** and seeing other works by your artists - & buying!*

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ELIZABETH MOELLER ROCHOW
DIRECTOR

DELLA A. DILLON
ASSISTANT TO THE DIRECTOR

* HONORARY BOARD MEMBERS
H. M. HEYBINGER

Davenport Municipal Art Gallery

1737 WEST TWELFTH STREET, DAVENPORT, IOWA 52804

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ELaine OLICKMAN
REV. EDWARD M. CATICH
L. HERBERT TYLER



March 21, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Mrs. Halpert:

Mr. Abbott Pattison dropped me a note in October, 1967, suggesting that I write you in respect to an exhibition from the Downtown Gallery at some future date. He referred to an exhibition which you had organized for the Fort Worth Museum. Perhaps we can do something similar someday, if we first have ample purchase funds as an inducement. Your Gallery has graciously lent us art works for a number of the American exhibitions in the past. Many of the artists whom you represent have always been on our high priority list. Now we have a project which may give more specific consideration to these and to others on the list.

Whatever our short-comings might be acquisition-wise, we have forged ahead in one important respect. We have a beautiful new gallery building, opened in 1963. We also have a very much more accelerated art program than years ago.

The enclosed form letter will explain an acquisitions project - not the most ideal approach, but our community must become more acutely aware of our needs.

Can you help us find a good art work from the list we are submitting herewith? Please see the enclosed form letter of explanation and the list of acquisition possibilities, among which are a number of artists represented by Downtown Gallery.

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK 11238

DEPARTMENT OF PAINTINGS AND SCULPTURE

March 27, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

As we discussed at the Woodville opening, our Listening to Pictures project opens on April 27th and will include some ninety taped commentaries of the participating artists.

We are requesting your permission to use the edited tape herewith enclosed of the late Charles Sheeler's interview in which he discusses the Museum's work Incantation - a photograph of the artist preferably at work, for inclusion in the Listening to Pictures book to be published by Doubleday shortly, would also be appreciated.

I hope that we may hear from you just as soon as possible and that you will favor us with a visit to The Brooklyn Museum in the very near future.

With best wishes,

Sincerely,

Arlene Jacobowitz
(Miss) Arlene Jacobowitz
Assistant Curator

AJ/ddo
Enc.

minimal figure - and I am not referring to the so-called sculptures.

As you know, we try to maintain our archives carefully and if by any chance there were some published reviews, I would be most grateful for duplicate copies which can add to our record books.

March 12, 1968

My very best regards.

Mr. Robert W. Schlegel, Associate Director
Department of Art, Akeley Art Center
The University of North Carolina
Chapel Hill, North Carolina 27514

Dear Mr. Schlegel:

EGH/ta

I was very pleased to receive your letter referring to the exhibition representing the first half of this century. When the artists were truly creative, inventive, etc. and opposed to much of what's happening today in the way of establishing the "one-image" pattern which the artist pursues, as well as the dissonant character of the museum, which have the greatest variety of the entertainment field, with the visual arts as a minor sideline. I am grateful for the smaller museums and university galleries, which function in an educational manner and do not depend on sensationalism to create an audience.

I gather that people are getting to be somewhat bored and when the Metropolitan Museum is attacked violently, there is evidently a reversal in the office. People will return to concert halls to listen to music, theaters to see the performing arts and ballets, to department stores to see fashion shows - etc.

Your description of the show in place fascinates me and I would adore seeing some snapshots of the installation so that I could show them to our artists and/or their widows and/or children.

Indeed, you are correct in your "awareness" that many, many times the "old masters" of the 19th century sold out almost entirely - and since most of the work produced by them is in public institutions, they will not reappear for sale in the near future. Also, you are right about the fact that we heard the outstanding examples of different periods by our artists - for exhibition purposes, where they maintain a creative reputation much better and certainly more palatially than in a private home. At this point, we have very little left to hear and, of course, we concentrate entirely on museums and universities. All this suits me very well - as I am getting close to the end of my career as a dealer and will enjoy living with my private collection in my home when the assigned works of art are reduced to a

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AMERICAN PAINTERS UNREPRESENTED IN THE PERMANENT
COLLECTION OF DAVENPORT MUNICIPAL ART GALLERY

Winslow Homer	(1836-1910)	Everett Shinn	
Thomas Eakins	(1844-1916)	Paul Cadmus	
James Abbott McNeill Whistler	(1834-1903)	Aaron Bohrod	
John Singer Sargent	(1858-1925)	Philip Guston	
George Bellows	(1882-1925)	Isabel Bishop	(1902-)
Robert Henri	(1865-1929)	Waldo Peirce	
John Sloan	(1871-1931)	Randall Davey	
George Luks	(1867-1933)	Danrell Austin	
Mary Cassatt	(1844-1926)	Chaim Soutine	
Childe Hassam	(1859-1935)	Franklin Watkins	(1894-)
Cecilia Beaux	(1853-1942)	Andrea Ruellan	
Frederick Carl Friesske	(1874-1939)	Siegfried Reinhardt	
William Glackens	(1870-1938)	Fred Conway	
John Twachtman	(1833-1902)	Grace Hartigan	
Theodore Robinson	(1862-1936)	Everett Spruce	
Edward W. Redfield	(1868-1938)	Karl Zerbe	(1903-)
Maurice Prendergast	(1859-1924)	Joseph Hirsch	(1910-)
Walter Stuenkel	(1862-)	Peter Blume	(1906-)
Marsden Hartley	(1877-1943)	Robert Vickrey	(-1952)
Arnold Blanch	(1856-)	Oscar E. Berninghaus	
Louis Bouche	(1896-)	George Grosz	(-1959)
Frederick Taubas	(1900-)	Stephen Etnier	
Charles Henry Demuth	(1883-1933)		
Lyonsel Feintogor	(1871-)		
Carl Karcher	(1891-)		
Walt Kuhn	(1878-1949)		
Henry Moller	(1903-)		
Georgia O'Keefe	(1891-)		
Mark Tobey	(1892-)		
John Marin	(1870-1953)		
Alfred Maurer	(1860-1932)		
Charles E. Burchfield	(1882-1951)		
Georgia O'Keefe	(1897-)		
Charles Sheeler	(1883-1956)		
Eugene Speicher	(1888-)		
Edward Hopper	(1882-)		
Russell Cowles	(1887-)		
Leon Kroll	(1884-)		
William Palmer	(1906-)		
Thomas Benton	(1889-)		
Peter Hurd	(1904-)		
Ivan L. Lorraine Albright	(1897-)		
Richard Florsheim	(1916-)		
Marisol	(Contemporary)		
Max Weber	(1881-1961)		
Chen Chi	(1912-)		
Maurice Sterne	(-1957)		
Albert Christ-Janer	(Contemporary)		

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 23, 1968

Mrs. Ala Story
305 Ortega Ridge Road
Montecito
Santa Barbara, California 93103

Dear Ala:

I have been so busy working with museum personnel on forthcoming "Downtown Gallery Roster" exhibitions that I have neglected my mail shamefully.

I want to congratulate you on the handsome catalogue which I received and also for the installation which has been reported to me by several local collectors and others.

I envy you - living in a pleasant climate as opposed to New York, which has presented us with the worst weather in our history - snow, sleet and rain, but no sunshine. Of course I looked forward to going to Santa Barbara for the opening, but as you know no invitation was sent to me. Nevertheless, I was pleased with the reports to date and would also appreciate you mailing whatever duplicate copies you have of the reviews which appeared. Incidentally, I had no word from Joy since her return and realized that I made a fatal error in arranging a direct meeting with you, as she took over completely after that event. This is my first experience in 42 years of this type where either the artist or the estate acted in that manner - and of course will be the last.

Would you be good enough to send me a report of whatever sales have been made so that we may keep our archives up-to-date. The clippings are also necessary for the same purpose.

Also, since we devoted so much time to the selection of the exhibition of an artist we have represented so many years and who was honored by the Museum of Modern Art with the very first one-man exhibition held under their auspices - due to me and my association with Mrs. Rockefeller and other trustees - I have reason to discuss the matter with his family.

Things have been popping here and especially so since the Amon Carter Exhibition of the Downtown Gallery Roster, which is now becoming the desirable group show by several other museums throughout the country - South, West, North and East. Thus I would not take time out for a very much needed vacation, but took advantage of my trip to Florida where I was scheduled for a lecture. I stayed on for three days, but while I was having a delightful time I was very cross at the weather-man for giving me only one hour of sunshine, especially after I brought with me three tubes of sun tan lotion.

ALA: VHS 2702A

-5-

March 23, 1968

M.I.T. - Mass.

March 25, 1968

Office of Public Relations
Massachusetts Institute of Technology
Cambridge, Massachusetts 02139

Gentlemen:

Thank you for sending me the release for your
forthcoming exhibition of paintings by Olitski.

Much to my regret, I will not be able to get
away until considerably later in the month,
when I will make every effort to see this par-
ticular exhibition.

Meanwhile, would you be good enough to send me
a catalog to the above address. If there is a
charge for this, please advise me accordingly
and I will take care of the matter. Many thanks
for your cooperation.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

March 13, 1968

Mrs. Sarah Sicon
1917A Chew Avenue
Philadelphia, Penna. 19141

Dear Mrs. Sicon:

Thank you for your letter. I am sorry to be so late in my reply, but this has been a particularly hectic season, with a serious shortage of help.

Ben Shahn's LUTE AND MOLECULES was sold out several years ago and is therefore not now available. As to reproductions, that is an area we do not handle, dealing only in original works of art.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SANDAK INC

4 EAST 48 STREET NEW YORK, N.Y. 10017 212-688-2460

visual documents of the arts

April 1, 1968

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

Kyle Morris of our firm has, I understand, contacted you in regard to photography permissions for several works on which the Downtown Gallery retains reproduction rights.

Sandak, Inc. has recently photographed the following subjects at the Des Moines Art Center:

Arthur Dove - Corn Crib
Kuniyoshi - Amazing Juggler
John Marin - Mid-Manhattan # 1
John Marin - Peach Orchard In Bloom
Ben Shahn - Integration, Supreme Court
Max Weber - The Wind Orchestra
Zorach - Artist's Daughter
Marin - Outer Sand Island, Maine
Shahn - A.B.C.
Storrs - L'homme Nu

We would like to request permission to produce and distribute color slides for educational projection of the above works. Would you please sign this form and return one copy to us.

Thank you for your cooperation.

Sincerely,

SANDAK, INC.

Susan Huvane
Susan Huvane

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 50 years after the date of sale.

of sculpture - cigar store figures, trade signs, weathervanes in metal or in wood, mantle ornaments, etc.

Perhaps you have catalogs of the Williamsburg Collection in your library and many others which have appeared from time to time including magazines which have reproduced Folk Art in color.

In any event, please let me know whether there is any possibility of your coming in person - giving me at least a week's notice, so that I can go through the small part of our Folk Art library, which is still on our premises and not in the warehouse. I look forward to hearing from you shortly.

Indeed, I will be very glad to cooperate with you and the reproductions you enclosed in your letter together with the set-up are most, very, sincerely,

Unfortunately, we have no transparencies, but perhaps the 8 x 10 photographs in black and white will be of some help to you. Because of the current state of confusion and especially those who are employed in the picking up, packing and delivering of works of art, we have no access to either of the two warehouses where we keep the bulk of our American Folk Art and we cannot obtain permission from the owners to enter the warehouse through the back door.

EGH/tm

For your information, we established the first gallery devoted to American Folk Art just about 40 years ago and made up the bulk of the Rockefeller Collection in Williamsburg, Virginia, as well as the Smithsonian with whose originator of the entire village inclusively (Mrs. Watson Webb) we worked closely. Also, many of the art treasures throughout the country were served by us as well.

It is by any chance you or a member of your organization could pay us a visit at the gallery, we have quite a number of outstanding examples in various media accessible and perhaps the staff will and we can visit the warehouse to see the others at the same time. On the other hand, if you would give me some idea of the subject matter you have in mind, I can send you black and white photos shortly. I am sure that practically every theme is covered, including single portraits, groups, landscapes, genre, still life, religious themes, vital statistics, which include birth, marriage records and mourning pictures, etc. in a great variety of painting media - oil, pastel, watercolor and ink, reverse paintings on glass, embroidery and combinations of media. Aside from the picture group, we have a large collection

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WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

March 15, 1968

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

Many thanks for sending us your check in the amount of \$850.00 covering our 10% Commission on the purchase of Ben Shahn's painting, Goyescas II, from our 1967 Painting Annual.

We are delighted to add it to our Purchase Fund.

Sincerely yours,

Margaret McKellar
Margaret McKellar
Executive Secretary

MMcK/sa

Gertrude V. Whitney, Founder

Flora Whitney Miller, Chairman David M. Solinger, President John I. H. Baur, Director Lloyd Goodrich, Advisory Director

Prior to publishing information on reprinting and reproduction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

April 1, 1968

Prof. G. E. Downing
Department of Art
Brown University
Providence, R. I. 02912

Dear Prof. Downing:

Much to my chagrin, I found your letter dated some months ago in an odd folder which one of the two temporary secretaries I had last winter put in an equally odd place.

Today I checked our photograph file and found that we did not have a record of the Dove watercolor purchased almost ten years ago by Julian M. Kaplin.

The Internal Revenue Service will not accept a dealer's appraisal on a work of art to be offered as a deductible gift to an institution. A ruling was made last year to the effect that such requests for valuations must clear through the Art Dealers Association, which appoints 3 separate dealers to make individual appraisals for the same object and the average figure is sent to the I.R.S. together with the 3 separate ones on forms which the Association had printed for this purpose.

Consequently, I would suggest that Mr. Kaplin write to the Dealers Association at 575 Madison Avenue, New York 10022 and the forms will be mailed to him. I regret that there has been this delay and also the fact that we are not permitted to furnish the information except in the routine which has been set up as a law.

Sincerely yours,

EGH/tm

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April 4, 1968

Mr. Henry Goldsahler
Metropolitan Museum of Art
New York, New York 10028

Dear Mr. Goldsahler:

Please forgive me for boring you with requests and questions, but I promised Mrs. Kuniyoshi that I would write to the Metropolitan Museum.

As you probably know, Roy Craven is organizing a large retrospective of Kuniyoshi's work for exhibition at the University of Florida. This show will be presented subsequently at the Smithsonian Institution and both Mrs. Kuniyoshi and I are very eager to have EXIT included. As a matter of fact, I had sold it to Mr. Gallagher originally with the promise that he would present it to the Metropolitan.

Do pay us a visit when you are in the neighborhood as it is always a pleasure to see you.

Sincerely yours,

EGH/cm

March 14, 1968

Mr. Lee A. Ault
331 East 68th Street
New York, New York 10021

Dear Mr. Ault:

Mrs. Halpert has asked me to accept for
her with her thanks your kind invitation
to the screening and cocktails on April
3rd.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rise to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

March 27, 1968

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

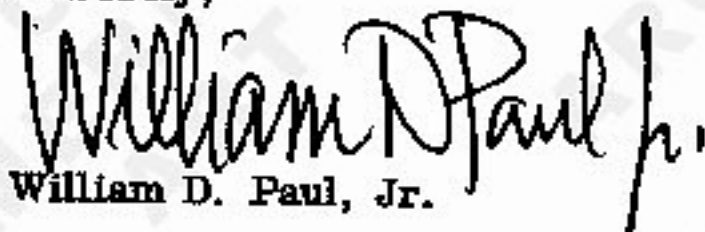
Thank you so much for your letter of March 22 confirming the price of Arthur Dove's watercolor UNTITLED I/CENTERPORT, c. 1940. I am enclosing a check in that amount from Mr. Alfred H. Holbrook for purchase of this work.

You are kind to offer deduction of your commission so that Mr. Holbrook could acquire the RATTNER for \$600.00. I regret to advise he is unwilling to acquire the work at a net price of \$600.00.

We very much appreciate your interest and assistance in bringing this fine show to the Georgia Museum of Art. For your information I felt that the paintings will be safe in storage at the Georgia Museum of Art until the strike in New York is settled. We still have these paintings in our custody as I did not want them stored for an extended period of time at some warehouse. As soon as the matter is settled, Miss Schumm will deliver these to you posthaste.

All good wishes.

Sincerely,


William D. Paul, Jr.

WDPJr/ap
cc: Mr. Alfred H. Holbrook
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FOUR

7. FUTURE MEETINGS

It was agreed that we should hold Trustee Meetings each month in order to get as much done as possible before the summer session. The next meeting will be Wednesday, April 10th at 2:30 PM and the May meeting will be on Friday, May 10th at 2:30 PM.

The meeting was adjourned at 12:20 PM.

Joan C. Franzen
Joan C. Franzen
Secretary

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Kinigstein
Pippin
Siporin

TWO-FAMILY HOUSE
WESTCHESTER, PA. 1943
WINTER LINE

Unless noted, all are oils.

If by any chance you would like to trade paintings by artists who are represented by ~~some~~ example - or would prefer to sell them outright - I hope you will give me first refusal.

I am sorry that the visit you referred to did not come through and look forward to seeing you on your next trip.

Sincerely yours,

Dear Mr. Stevens:

I did not answer your letter earlier since you indicated that you would be in New York from March 15 - 18 or longer.

EGH/tm

Enclosed you will find a list of paintings by artists who are represented by ~~some~~ example - or would prefer to sell them outright - I hope you will give me first refusal.

P.S. I hope that you will find the Kuniyoshi REVELATION and QUIET POOL to the exhibition being planned by the University of Florida, which will also be shown at the Smithsonian Institution.

In checking our records, I find that the following paintings have been exchanged or sold, etc. Concerning the 'old masters' and also a younger generation, I find the following listed:

DAVID ROSS, 1932	Stuart Davis
AFRICAN DANCERS, 1932, watercolor	Damien
BIRTH OF THE PRINCE, 1919, watercolor	
SUNRISE IN MONTROSE HARBOR, 1932	Dove
WINTER SCENE, 1944	
POWERS AGAINST SUN, 1932, watercolor	
DEEP LIGHT, 1932, watercolor	
MORTALITY AND IMMORTALITY, 1932	Harriet
REVELATION, 1932	Kuniyoshi
QUIET POOL, 1932, drawing	
STONE AND BODILY, 1932	
SCALES, 1940, watercolor	
RELIGIOUS TRINITY CHURCH, 1932-36, watercolor	Maria
THE FOG LIGHTS, 1940	
TURK MOUNTAINS, 1932	
BLIND BOTANIST, 1934, watercolor	Shahn
LAYS WITH DETAIL #1, 1944, watercolor	
THE CATASTROPHE #2, 1944, tempera	Sheeler
SKYLINE, 1930	
SIGNAL AT HIGHLAND, 1939	Spencer
QUEST, 1943, stone	Zorach
RED THEME	
FLIGHT ON FOOTPOPS, watercolor	Fredenthal
SCRUB PINES	Kallio

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March 21, 1968

Mr. Patric Shannon, Director
Oklahoma Art Center
3113 Pershing Boulevard
Oklahoma City, Oklahoma 73107

Dear Mr. Shannon:

I received your consignment forms today (March 21), which makes your deadline of March 22 rather difficult. Furthermore, some of the graphics are owned either by the Gallery or by me. Because of the current trucking strike, about which you must have read, I do not have access despite my pleas, to Santini and Hayes to select the prints. However, I think I can manage to round up all but two of the artists you selected shortly.

Since Santini doesn't require the titles, why don't you just give him notice of the April pick-up so that he may be prepared in the event that the strike will have been settled by that time.

The situation in this connection is extremely serious, as there are millions of dollars in works of art at the various airports, which cannot be delivered to museums, galleries or collectors and we are all in a dreadful mess. In our case, there were a number of large exhibitions scheduled, carefully timed so that the various paintings, drawings, sculptures etc. which were due for return, would be available for selection for future shows. The fact that they cannot be delivered has created a hopeless state of affairs. The truckmen are demanding a 50% wage increase and are refusing to accept less. We are all keeping our fingers crossed.

Meanwhile, we are checking with Air Freight to ascertain whether they will accept packages containing pictures as small as those you have indicated. I will let you know accordingly.

Sincerely yours,

EGH/tm

April 1, 1968

Mr. William A. McGonagle, Curator
Joslyn Art Museum
2218 Dodge Street
Omaha, Nebraska 68102

Dear Bill:

I was delighted to learn that you are coming to New York shortly and certainly look forward to your visit.

As I have been away, this is my first opportunity (on Sunday) to reply. I don't have my working calendar with me and therefore suggest that you telephone me as soon as you arrive so that we may make a specific date. We can also discuss the idea of spending an evening with Walter and Jack - who incidentally are back from Palm Springs, where the weather was ideal for Walter's condition and he is feeling a great deal better.

And so, I am eagerly awaiting your arrival and our meeting.

With best regards.

As ever,

EGH/cm

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PRATT INSTITUTE

BROOKLYN - NEW YORK 11205

THE ART SCHOOL

OFFICE OF THE DEAN

March 15, 1968

Mr. Tracy Miller
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mr. Miller:

Enclosed is the material about the Jeffrey Lundstedt Memorial Scholarship Fund; it is self-explanatory.

Now, if Edith would please present an exhibition of the work of people like Richard Lindner, Richard Bove, Charles Schucker, Al Blaustein, Jacob Landau, Stephen Greene, myself, and many others, she would have an interesting exhibition and, above all, she would help this most noble cause.

As I told you, this is a popular movement. We ask for only a day or two at the gallery. Thank you for what you can do.

I will see Edith when she gets back.

With kind regards,

Yours faithfully,

Albert Christ-Janer

Albert Christ-Janer

AC-J:bd
enc.

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March 28, 1968

Mr. Marvin S. Sadik, Director
Museum of Art
The University of Connecticut
Storrs, Connecticut 06268

Dear Marvin:

By now you should have received the Kuniyoshi photograph of CROW AND SNAKE and my list of which works of art are to be credited to whom.

I am nagging the photographer daily for the print of the Stella STILL LIFE. The Davis UNFINISHED BUSINESS was ordered from O.E. Nelson, 1616 York Avenue, New York City, who is notoriously slow in delivery. I told him to rush it and to send the print directly to you to save time. Perhaps you should nag him from there. Or did you ask Bill Lane if he has a photo?

The Guglielmi WAITING WOMAN is a real problem. The only photo was the reproduction which you couldn't use. The actual painting was in the exhibition at the University of Georgia and that return shipment, like all others, is strikebound. It is possible that it hasn't even left Georgia yet and if you would like to write to them directly to see if they will photograph it for you, write to Mr. William D. Paul Jr., Georgia Museum of Art, University of Georgia, Athens.

Sincerely yours,

Tracy Miller

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March 13, 1968

Mr. Forrest Selvig, Director
The Akron Art Institute
69 East Market Street
Akron, Ohio 44308

Dear Forrest:

I deeply regret that you were ill and can well understand the situation - as I too have been subject to "running around much too much and getting insufficient rest".

I will be very pleased to see you and your group either on the 22nd or 23rd - preferably the former (Friday).

And so, I look forward to your visit.

With best regards.

Sincerely yours,

EGH/tm

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THE UNIVERSITY OF ARIZONA ART GALLERY
REQUESTS THE PLEASURE OF YOUR COMPANY
TO PREVIEW

THE RICO LEBRUN RETROSPECTIVE EXHIBITION
OF
PAINTINGS, DRAWINGS AND SCULPTURE
SUNDAY AFTERNOON, APRIL FOURTEENTH
TWO UNTIL FIVE O'CLOCK

OLIVE ROAD AT SPEEDWAY

14 March 1968

Edith Greger Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are in the process of a periodic evaluation of works of art in the permanent collection of the Walker Art Center. We would be grateful for your estimate of the current market value of the following works:

Charles Demuth	TWO ACROBATS 1918 watercolor on paper 10 7/8 x 8 3/8"
Charles Sheeler	MIDWEST 1954 oil on canvas 18 x 32"
	BUILDINGS AT LEBANON 1949 tempera 13 3/4 x 19 3/4"
Georgia O'Keeffe	LAKE GEORGE BARN 1926 oil on canvas 21 1/8 x 32"
Stuart Davis	COLONIAL CUBISM 1954 oil on canvas 45 x 60"
Max Weber	WOMAN CARRYING PICTURE 1944 oil on canvas 50 1/2 x 31 1/2"
Ben Shahn	ITALIAN LANDSCAPE 1943-44 tempera on paper 27 1/2 x 36"
John Marin	ROCKS, SEA AND BOAT, SMALL POINT, ME. watercolor on paper 20 3/16 x 25 1/2"

Sent 5/14/68

Please keep the enclosed photographs for your records. We look forward to hearing from you and thank you in advance for your help.

Sincerely,

Mrs. Richard Sussman
Assistant to the Registrar

encl. - 8

St George's Hotel

Sorte E-18

Langham Place London W1 Langham 0111

Mat. 27th

Dear Carol

I've been hoping to hear from you but at this point nothing has arrived unless some mail is being re-routed from Paris or from the Linguaphone office here in London.

At any rate do want you to know that all is moving along rapidly and successfully. I did enjoy those "free" days in Paris doing many things and enjoying opera, concerts, pictures, people and good food. My preference is London for many reasons one of which is that I feel extremely comfortable here emotionally. The "the average Frenchman is kind, courteous and violently anti-de Gaulle something the little, hostile movement of business men of all nations creates a disturbing effect. The "plastic" bombs set off during the early morning hours that damaged the I.W.O. office, Chase Manhattan Bank, Bank of America and American Express offices ~~are~~ not conducive to a healthy atmosphere.

Currently am in the process of starting an Instructor Training Class with definite plans to open the London Institute in mid-May. There has been some delay with the Paris school - all manner of legal problems since the Institutes will not be registered as American companies but rather as French, British or whatever else.

- 2 -

I hope you will have occasion to be in New York before
long and that you will pay us a visit. It will be a
pleasure to meet you.

Sincerely yours,
March 25, 1968

Mrs. Elizabeth M. Rochow, Director
Davenport Municipal Art Gallery
1737 West Twelfth Street
Davenport, Iowa 52804

mt/HGS

Dear Mrs. Rochow:

I now have both your letters before me and was very pleased to learn that you are promoting the excellent program mentioned - and what is equally important (or maybe more so from a monetary standpoint) is the fact that you have an interested group of "Friends of Art". No doubt you are aware of the fact that with so many new museums established in the last few years and the prospect of a great many more in the near future - the latter a new program established by the organization of the assembled business corporations, which have budgets set aside for putting up gallery buildings for the smaller universities and colleges, which have no facilities at present - obviously it will become quite difficult to obtain many of the artists you have listed. This is particularly so of the so-called "First Wave" of modern artists in America, many of whom are associated with this Gallery.

As I am taking care of my accumulated dictation in my apartment (this is Sunday) I cannot make the selection of photographs, but I will attend to the latter on Tuesday (the Gallery is closed on Mondays) for your consideration. I deeply regret that we have very few paintings by our "old masters" within your price range - but perhaps I will be able to locate some smaller, but equally impressive, examples of their work. In any event, I will send you photographs of whatever I have available, as we have a number of each of these artists' work in various exhibitions around the country and have promised others in the ensuing months. I am listing the names of the artists referred to:

Charles Demuth <i>2 woodcuts 2500.</i>	Georgia O'Keeffe
Marsden Hartley	Charles Sheeler
Walt Kuhn <i>Sophie Taeuber 5000.</i>	Max Weber
John Marin	

Also, if I can find an extra catalog of the Amon Carter exhibition, which covered our entire Gallery roster, I will enclose it so that you have a complete report of the artists we represent.

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April 1, 1968

Mr. Harry Lowe
National Collection of Fine Arts
Smithsonian Institution
Washington, D. C. 20560

Dear Harry:

You would pick a day to visit the Gallery when I am way down South in Florida. I deeply regret having missed you, as it is always a pleasure to see you and also there are several pictures by Sheeler I am very eager to show you as I am sure you will consider them very valuable additions in the exhibition. Are you planning to be in New York again in the very near future, when you will have time to go over the entire list and the detailed plans, etc.

Do let me know.

Best regards.

Asever,

EGH/cm

P.S. I am also very eager to know how you have fared with your loan requests to date. Perhaps I can help you by communicating with the owners directly.

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March 20, 1968

Mr. Bernard J. Reis
10 East 40th Street
New York, New York 10016

Dear Bernard:

Shortly after I returned from Florida, where I had been invited to lecture, your letter dated March 15th arrived in the morning mail. This was Tuesday, March 19th. Evidently your letter had been forwarded to Rattner for his signature and he delayed the mailing. Your deadline is today.

For your information, all the warehouses are blocked in and have been for several weeks, due to the truckers' strike, with picket lines in front.

Incidentally, in your second paragraph, you mentioned that the truck would call "at a time fixed by you and me".

Under no circumstances will we pull out all the pictures and make the stock room inaccessible. You will have to give me a definitely fixed time two days ahead and I will have the material ready then.

Of course you know there are quite a number of his paintings, etc. out in various museum exhibitions. While some of these have ended, there are no deliveries in New York. The other shows, which opened recently, will have to remain in toto until the closing dates. Because we do not receive extra catalogs, the artist does not always know where his paintings are being shown and I just want you to know what a tremendous amount of promotional work we have done for Rattner, with very prominent areas in the Gallery in our routine group shows as well, and I have no intention of spoiling our public relations with institutions by making any withdrawals. As these pictures are delivered to us, we will keep you advised and will have them ready for immediate pick-up. Incidentally, I might call your attention to the fact that we have placed his work in a great many museums, making a formidable record.

Sincerely yours,

EGH/tm

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March 22, 1968

Mr. Peter Gilbert
29 Split Rock Drive
Kings Point, N.Y. 11024

Dear Mr. Gilbert:

On January 9, you purchased the Georgia O'Keeffe oil, FALL MAPLE LEAVES, 1925 for \$9500. and you received an invoice for the amount of \$9690, which included the sales tax. This followed a purchase made from my personal collection on December 6. I am referring to the Kuniyoshi oil, SUZANNA, 1944. The price was \$9000. plus \$180. sales tax. A down payment of \$5000. toward this purchase is recorded as of that date. No further payments have been made on either item. Furthermore, we have no record whatsoever of the additional \$5000. you mentioned during our telephone conversation, stating that that sum was paid by you on the occasion of the O'Keeffe purchase. As I stated, not only was I sure that this was not so, but the bookkeeper and accountant both checked the records and the bank book. There was no such entry, aside from the one dated December 6. Consequently if, as you insist, you gave this to us, please have your bookkeeper check her records and see whether the check had cleared.

When you made the purchases, you gave no intimation that you were buying the works of art on the installment plan or on a long-term basis of any kind. It is now almost four months on one purchase and three months on the other. With such important works of art, the fact is that we have no other Kuniyoshis available and only two or three O'Keeffes, which are larger and priced at much higher figures and, as you know, the Kuniyoshi estate has only one painting - the large still life we had hanging, which is not for sale. Therefore, unless you can make payment on these two paintings before April 1, we will have to recall these. Meanwhile, please refer to your cancelled checks regarding the second \$5000. payment which never reached us.

Sincerely yours,

BGH/tm

Via Registered Mail
Return Receipt Requested

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My recovery, unfortunately, can never be complete as I suffer from a bone condition which will have its ups and downs forever. But in spite of all, I have a happy time due to my many interests, to my many friendships, and living in Santa Barbara, a community I love and try to contribute to it, as much as I can.

With every good wish

Yours

Ala

*P.S. I am receiving
the Hon. M. F. A. from
the U. C. on my birthday April 25!*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



BORIS MIRSKI GALLERY

Dear Edith

March 19-1968

I was very heartened after visiting with you two weeks ago. My prospect for continuing as a human being ^{was} indeed very bleak. I only wish to ~~live~~ so that I can take care of Aida who deserves some mode of safety. Your willingness to aid me in the weatherworn sculpture business is immensely divine. I no longer wish to deal with artists of this generation - I want to divest myself of everything that is hypocritical, hampered and immoral. I would rather use hammer and and copper, and fashion words of art that vanished artists created ~~me~~ in times that are no more.

I feel like an animal at bay not knowing where to turn. What a wasted life. If somehow I could disappear into a peaceful anonymity.

Soon I will be in touch with you concerning the molds and some samples of the objects.

Faithfully

Boris

SKOWHEGAN SCHOOL OF PAINTING AND SCULPTURE
331 East 68th Street, New York, N.Y. 10021

MINUTES
MEETING OF THE BOARD OF TRUSTEES

DATE: March 26, 1968
PLACE: American Federation of Arts, 41 East 65th Street,
New York, New York

PRESENT: Willard Cummings, President, Mrs. O. Kelley Anderson, Jr.,
Lee A. Ault, Michael Baldwin, Kingsbury Browne, Jr., M. King
Cummings, David Daniels, John Eastman, Jr., Mrs. Hugh McB.
Johnston, G. Grant Mason, Jr., Anne Poor, Edward Turner,
Mrs. Joan Franzen, and Charles Harkins of Holland Estill
and Co.

1. Meeting opened at 10:15.

2. President's Report:

"I feel this to be one of the most important and exciting Trust Meetings in the School's history. We are in a position to achieve its full potential.

A. FUND-RAISING SURVEY

Charles Harkins of Holland Estill and Co. has completed his Fund-Raising study with an interesting and sensitive perception of what the School is and can be.

B. AVALON \$15,000 BUILDING GRANT

The proposed Recreation Hall can be completed by spring and additional studio and painting shed areas can be completed in part. The new buildings and their locations have been approved by the Building Committee, Willard W. Cummings, John Eastman, Jr., and Henry Varnum Poor.

C. OLD DOMINION MATCHING GRANT FOR ENDOWMENT

The Endowment Fund now has approximately \$160,000.00.

March 28, 1968

Mr. Howard Connor, Manager
Ritz Tower
465 Park Avenue
New York, New York

Dear Mr. Connor:

This is the second time I have received an invoice as a "tenant stockholder" of Ritz Associates Inc. I did write to Mr. Leidesdorf the first time to remind him that the apartment (14E) had been sold. As a matter of fact, it seems to me he was present at the sales meeting.

Would you be good enough to have him send this to the new owner and remove my name from the list of stockholders.

Sincerely yours,

EGH/tm

March 12, 1968

Dr. D. Gordon Johnston
3003 Loma Vista Road
Ventura, California 93003

Dear Dr. Johnston:

Thank you for your letter.

We are very pleased to learn of your interest in the work of Ben Shahn. However, much to my regret we have no printed brochures or catalogs representing a cross-section of his work. The only time we publish a catalog in relation to any artist on our roster is when we have a one-man exhibition. Since Shahn has been ill in the last two years and has had commitments in the way of executing mosaic murals, stained-glass windows and designs for tapestries - all commissioned by museums, universities or temples - Shahn has produced very few easel paintings. Consequently, we could not arrange one-man shows. However, we do have a few (very few) paintings and drawings of the period to which you refer. I will try to get our photographer to rush a few photographs, which I will send you together with the pertinent data.


Please be patient, as it is most difficult these days to have work delivered promptly.

Perhaps you may have occasion to come to New York in the near future, when it will be my pleasure to show you what we have available. The black and white photographs merely suggest the work of art. I will be glad to make an appointment with you - under the circumstances - either on days we are closed or perhaps some evening, since my apartment is fairly close to the Gallery and I could manage to make this unusual arrangement in this instance. Please let me know.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



April 2, 1968

Dr. August Freundlich, Director
Lowe Art Gallery, University of Miami
Coral Gables, Florida

Dear Gus:

I have finally managed to find a shipper who is not affected by the current strike and the portfolio which I promised for the museum will be on its way to you today via Shulman Air Freight. I suggested to Stella that it be put on your insurance floater.

Also, you will find in this envelope the silk-screen by Stuart Davis, which is a personal gift to you for your home. This too is camouflaged so that it may be mistaken for a photograph, as having it framed here would preclude shipment by post or any other method of transportation, under the circumstances.

Again, I want to thank you and your charming wife for your kind hospitality.

Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding such transactions, contributors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA
MODEL SCHOOL DIVISION
1411 K STREET, NORTHWEST
WASHINGTON, D. C. 20005

ASSISTANT SUPERINTENDENT

March 18, 1968

Mr. Edward Cutler
Museum of African Art
316 A Street, N.E.
Washington, D. C.

Dear Mr. Cutler:

I want to thank you for a most dynamic and informative presentation before the teachers in the Model School Division who attended the African Workshop. The response that I have had is that the day was most exciting and profitable.

The teachers are now asking me to arrange for other follow-up programs. The material that you presented has whetted their appetites for more information, and will certainly pave the way for greater use of the rich resources in our city such as the Museum of African Art.

Again, may I commend you for an excellent performance that brings credit to you, the Museum of African Art, and the Model School Division.

Sincerely yours,

Anne Pitts
(Mrs.) Anne Pitts
Supervising Director of Teacher Education
and Special Programs

AP:pz

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THE CARLTON TOWER
LONDON, S.W.1

Don't forget to bring the

Miscellaneous section. Thanks.

All that remains now is to fill in the
from the yellow sheet as you have them.
as and clearer. Prices have been copied
here, in the last column - just cleared
Best Edit -

WICHITA ART MUSEUM

619 STACKMAN DRIVE • WICHITA, KANSAS 67203

March 26, 1968

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

First I would like to thank you for the information on the artists whom you have represented for so long. It will save us great amounts of time and greatly improve our own knowledge. Especially so as the composition of the Murdock collection has not changed one whit since Mrs. Navas gathered it together.

My New York Trip, which was sandwiched in with an opening at B. U. of "Boston Artists" was far more frantic than I had planned. As a result I was running, literally, from pillar to post. This is not the way I envision a working session with you and hence thought it best to postpone it until I can come in primarily for that reason alone. What I did accomplish was to meet with Mrs. Thompson at the Ford, and Lloyd Goodrich, who is going to act as consultant on the catalogue. That and an extended conversation with Mrs. Navas gobbled up the limited time I had; but those preliminaries are now over and the next trip will be pure research. In the meantime we will work with what we have here. You might like to know that Bass Rocks will be one of the five sample entries going in on the application to Ford this fall. It is also, with others of 'your' pieces, going to be reproduced on color postcards which should be out in a couple of months.

I understand from Mr. Goodrich that he is involved with the Kuniyoshi exhibition as well, a potent addition to what is already considerable New York involvement. Loans of course are not my area of responsibility but it does seem that this is a fairly important exhibition; one in which it might be as well to have our Kuniyoshis before the Murdock catalogue come out.

Sincerely,



William B. Stevens
Curator

WBS:ajg

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MICHIGAN STATE UNIVERSITY EAST LANSING • MICHIGAN 48823

DEPARTMENT OF ART • KERRICK ART CENTER

March 15, 1968

Mrs. Edith Gregor Halpert
Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

Thank you very much for the time and for the luncheon last Tuesday. I hope you made the Parke-Bernet in time in order to procure some masterpieces.

In order to make life simpler, I am enclosing a copy of the works that were to be set aside for our November exhibition. The dates for this will be November 3 - 24 and, therefore, the works should reach us by Monday, October 28 at the latest. The list of works is as follows. If any of these will be involved in another show and, therefore, might be out on the road at the wrong moment, will you please let me know so that I may try possible substitutions.

three
The ~~four~~ small drawings which you set aside for us on Tuesday. (*31/16 Sycamore; 31/15 Coat Hoist; 59 No title abstract*)

A small group of watercolors (We made no selection in this group but I will be perfectly content with 8 or 10 that you might select for us.)

Baker 9940 (32-961) Abstraction 1910 10" x 9"
Nelson 8054 Sun Water (char.) c.1912 17½" x 20½"
Nelson 8057 Barn Interior (char.) c.1917 17" x 20½"
C. 56-509 Westport (pastel) 1920 10½" x 9"
Baker 26-291 Kingfisher (W.C.) 1927 11" x 8½"
Baker 19-947 Sea Gull Motif 1928 24½" x 18½"
Baker 9843 Below Flood Gates 1930 28" x 24"
Baker 19-760 Two Forms 1931 24" x 33"

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March 25, 1968

To: Mr. Peter Gilbert

PROVENANCE

Georgia O'Keeffe FALL MAPLE LEAVES, 1925 Oil

As I mentioned during our first conversation about O'Keeffe, she never signed any of her paintings and this has been and is a well-known fact. Her theory was that the painting was her signature and this has been quoted on many occasions in the past.

The first time I saw this painting was at an exhibition at Stieglitz' gallery called An American Place in May of 1928. This was not for sale and was later removed by O'Keeffe (who was his wife) to her apartment. When Stieglitz died in 1946 all his artists, among the most prominent in America, were permanently transferred to The Downtown Gallery, although we had loans from him for our exhibitions from the time we opened in 1926. This included O'Keeffe, but we did not receive this specific painting until after his death and showed it in our Fall group exhibition in September 1947 after the four months summer vacation then customary and on several other special occasions but had marked it "Not For Sale" during that entire period.

Since I have been familiar with this picture for a great many years and since no one has ever questioned the authenticity of the group of American artists we represent, it seems logical for you to accept our provenance and you certainly may have the liberty of showing it to any museum personnel acquainted with this early period of American modern art.

Sincerely yours,

EGH/tm

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March 14, 1968

Mrs. Stephen Stone
Boston University
School of Fine and Applied Arts
855 Commonwealth Avenue
Boston, Massachusetts 02215

Dear Mrs. Stone:

Mrs. Halpert is off in Florida to give a lecture and (hopefully) get a couple of days of rest and sunshine, so to expedite matters, I am answering your letter in her stead.

First, neither of us recalls seeing your previous letter about the Weber insurance valuation. Maybe we're both slipping, but the incredible mail situation in New York gives us some security in the knowledge that the P.O. probably goofed and not us.

As sales records as far back as 1931 have long since been sent to storage, the only way to research the painting through the photographic records is to have the date of execution of the painting. If you can send me that, I will follow up promptly for you.

My best to you and Mr. Stone.

Sincerely yours,

Tracy Miller

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

3. Because our group of artists is dependent on one of two publicity sources - the purchase or sales of their work - the overall collection represents a very low figure relatively - to make up for the loss of sales while the paintings, sculptures, etc. are removed from the gallery. So far the actual results have been low for the last guarantee - including museum acquisitions and purchases made by the life and members of the institution. I look forward to the subject of the local school and university of whatever.

March 12, 1968

Miss Stella Suberman, Administrator
Joe and Emily Love Art Gallery
Art Department, Box 8084
University of Miami
Coral Gables, Florida 33124

Dear Miss Suberman:

Indeed, I promised Dr. Freundlich an exhibition of American art representing our roster and covering a period of the first two decades in modern art produced in the U.S.A.

Although we have many commitments of this type of exhibition throughout the country, I am quite sure that we can make the necessary arrangements for January of 1969 - as very few of the institutions have gone beyond October and November of 1968 - and we should have the last of those exhibitions returned to us in sufficient time to supply your needs.

The names of the artists on our roster appear at the bottom of this letterhead, but it occurred to me that you might be interested in seeing a check list of an exhibition we sent out several months ago, which proved to be one of the most successful shows in their and our careers. The press reviews were the most enthusiastic I have ever seen and we were delighted with these as well as the enormous acquisitions which resulted from the exhibition.

The conditions for such major exhibitions are more or less routine - accepted by all the exhibiting institutions.

1. We prefer to have the selection made by one of the officials of the museum or university gallery, who is acquainted with the needs in the specific area; or if that is not feasible, we send photographs and biographical notes to make sure that our selection suits the museum.
2. All the packing and shipping charges are the responsibility of the institution borrowing the show, as well as the catalog expenses, etc.

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

April 2, 1968

Miss Susan Huvane
Sandak Inc.
4 East 48th Street
New York, New York 10017

Dear Miss Huvane:

I am returning your form, which I am signing as you requested, and am enclosing this letter in duplicate with the request that you return the original to us with your signature.

Because there have been instances where commercial reproductions have been made from blow-ups of the colored slides, I would like to make certain that your slides, when sold to various educational institutions, bear a note to the effect that these may not be copied in any form whatsoever.

Sincerely yours,



EGH/tm

Agreed:

Susan Huvane
(Signature)

4/4/68
(Date)

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

March 26, 1968

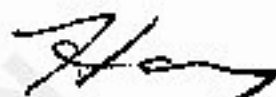
Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Edith:

This is just a note to say that I am so sorry to have missed you on the two days I was in New York (the 15th and 16th). No urgent Sheeler business or news to report, but I did want to see you. As my schedule now stands, I'll be back in New York on the 9th of April, and possibly the afternoon of the 8th. This trip is crammed with other business, but I do hope you will have time to tuck in a visit, cocktail, luncheon or something with me. May I call you later?

I was good to see Tracy back in command. He was, as always, the perfect help with the few minor details that needed clearing up.

Most sincerely,



Harry Lowe
Curator of Exhibits

P.S. I hate to say it, but we're very close to catalogue deadline, and panic need for all loan forms.

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THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

March 19, 1968

Mrs. Edith Gregor Halpert
Director of The Downtown Gallery
465 Park Avenue
New York, New York 10021

Dear Mrs. Halpert:

Your letter of March 14 addressed to Mr. Alfred H. Holbrook, Director of the Georgia Museum of Art, has come to my attention. In view of your remarks, apparently you have not received my letter of March 6, a copy of which is enclosed, in the event the original communication did not reach you. I am delighted with the possibility of your coming to Athens in November, 1969 to celebrate the twentieth anniversary with us at the Georgia Museum of Art.

All good wishes and many thanks.

Sincerely,


William D. Paul, Jr.

WDPJr/ap

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March 29, 1968

Mr. Walter Kamsa, Director
Art Acquisition Program
University of Massachusetts
Amherst, Massachusetts

Thank you for sending me a catalog of your
1967 Acquisitions Exhibition.

Because our roster includes such a large percentage of the "old masters" in American modern art, we have relatively few one-man exhibitions, but the younger group whose names are underscored below may be of interest to you.

Sincerely yours,